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Kine Weekly

ALL MEN ARE HUNTERS...
HOME FROM THE HILL
When you talk about GREAT pictures you will talk about this one!
Metro-Goldwyn-Mayer presents a Sol C. Siegel Production in CinemaScope & METROCOLOR
ROBERT MITCHUM · ELEANOR PARKER in "HOME FROM THE HILL"
Co-Starring GEORGE PEPPARD · GEORGE HAMILTON · EVERETT SLOANE · LUANA PATTEN
Screenplay by Harriet Frank, Jr. & Irving Ravetch · Directed by Vincente Minnelli · Produced by Edmund Grainger

...ONE OF THE BIG ONES COMING FROM THE "BEN-HUR" COMPANY!

'SUDDENLY,

IN FIRST SEVEN DAYS HAS PLAYED TO OVER

LAST SUMMER'

EIGHTEEN, YES EIGHTEEN CAPACITY HOUSES!

IS PLAYING TO ALL-TIME

BIG ADVANCE BOOKINGS — EXTRA LATE NIGHT

RECORD BUSINESS AT

SHOW HUGE SUCCESS AND FIRST WEEK BIGGER

THE COLUMBIA THEATRE

THAN "KWAI'S" FIRST WEEK AT PLAZA PICCADILLY!

SAM SPIEGEL presents
Elizabeth Katharine Montgomery
TAYLOR HEPBURN CLIFT

SUDDENLY LAST SUMMER

based on the play by
TENNESSEE WILLIAMS
written for the screen by
GORE VIDAL and TENNESSEE WILLIAMS
directed by JOSEPH L. MANKIEWICZ
produced by SAM SPIEGEL
production designer OLIVER MESSEL
A COLUMBIA PICTURES RELEASE

SUDDENLY
IT'S "SUMMER"
FROM THAT
HOT COMPANY

Columbia!

KINEMATOGRAPH WEEKLY, 26/5/60.

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No. 2,747 Thursday, May 26, 1960 Vol. 516

Everyone loves
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News highlights . . .

Tax rebate only for Ulster

CONCESSIONS in cinema tax which will cost the government £52,000 this year and £64,000 in a full year, were announced by the Northern Ireland Minister of Finance when he presented his Budget to the Ulster Commons on Tuesday.

The Minister said he recognised that the cinemas were faced with increasing competition and that he should make some concessions, especially to the smaller cinemas.

He proposed that beginning next week the first £20 of duty payable by a cinema in any week would be remitted so that smaller cinemas which did not reach £20 duty in a week would pay no tax at all. The concession would mean a relief of £1,040 a year on average to bigger cinemas.

Rank is NOT out of production

REPORTS that The Rank Organisation has ceased to be directly active in British production were emphatically denied by John Davis, deputy chairman and managing director, when speaking at the awards presentation luncheon on Monday, which marked the conclusion of Rank Film Distributors' Silver Jubilee sales drive.

The organisation, he declared, was participating in British production in three ways: by the 100 per cent. financing of pictures; by giving distribution guarantees and by providing end money and other forms of guarantees. The policy was aimed at the maximum effort in production at the minimum possible cost.

O'Brien bids for TV contract

NATKE general secretary Sir Tom O'Brien plans to become a television contractor. With Alfred Van Dam, musical director of Golders Green Hippodrome, he has formed a company Laurel Productions—to bid for one of the remaining independent television contracts, that for North-East Scotland.

Sir Tom's move is a strictly personal venture, in no way connected with his union activities. On Tuesday he declined to comment, but said he would be issuing a statement later.

Donen extends Columbia deal

STANLEY DONEN has extended his production deal with Columbia: He will produce and direct four further pictures outside the U.S over the next two years, in addition to his commitments in conjunction with Cary Grant. First of these will be based on the Elliot West novel, "Man Running," and will be made in Europe.

BKS creates Award of Merit

AN ENTIRELY new honour for Fellows who have rendered outstanding services—the Award of Merit—was announced at the British Kinematograph Society annual meeting on Saturday: the form that the award will take is still under consideration.

Under new bye-laws the Fellowship of the Society can be awarded to members of not less than four years' standing; and the Hon. Fellowship may be conferred upon any person in recognition of outstanding services within the field covered by the society.

At the annual meeting and luncheon, Hon. Fellowship was conferred on Herbert Wilcox for his services to the industry during 40 years as an independent producer. Four members were given Fellowships: lighting cameraman Geoffrey Faithfull; C. F. Parkins, specialist in design, photography and processing of titles and special effects; W. H. Cheevers, for his contributions to TV recording; and J. K. Byers, for work on the technique of film in TV.

More pay and shorter hours for NATKE

A CUT in the working week from 46 to 44 hours for men and pay increases of about five per cent. for all male cinema workers are the main features of the new CEA-NATKE agreement.

Under the agreement, the working week for part-time employees is reduced from 27½ to 24 hours and the working week for projectionists is cut by three hours to 43 hours. For projectionists, though, the 15-minute supper break will now be taken in the employees' and not the employers' time.

In the negotiations, NATKE sought an upgrading of all "C" and special grade cinemas into grade "B" and increases of £1 a week for projectionists and male attendants. The union also asked for minimum rates of £6 10s. 0d. for cashiers and £5 15s. 0d. for usherettes as well as substantial increases for other employees.

Under the agreement projectionists in grade "AA" cinemas are awarded a pay rise of 12s. 6d. a week; in grade "A" cinemas, 11s. a week; grade "B" cinemas, 8s. a week; and in grade "C" cinemas, 5s. a week.

Other workers

Here are the agreed increases for other workers:

Other male staff: Grade "AA" cinemas, 10s. a week; grade "A," 9s. a week; grade "B," 7s. a week; grade "C," 5s. a week.

Junior male staff and probationers: Grade "AA," 5s. a week; grade "A," 4s. a week; grade "B," 3s. 6d. a week; grade "C," 3s. a week.

Females (all grades): Grades "AA" and "A," 4s. a week; grade "B," 3s. 6d. a week; grade "C," 3s. a week.

Cleaners (per hour): 1½d. in all grades.

Cashiers: Grade "AA," 6s. a week; grade "A," 5s. a week; grade "B," 4s. a week; grade "C," 3s. 6d. a week.

As far as part-time workers are concerned, in branches where they are paid the hourly rate applicable to the grade of employment they are in for the number of hours worked in any one week, the new part-time wages rates will be calculated in relation to the new full-time scale.

In all other cases the following rates will apply:—Male staff: Grade "AA," 6s. 2d. a week; grade "A," 5s. 7d. a week; grade "B," 4s. 4d. a week; grade "C," 3s. 1d. a week.

Junior male staff: grade "AA," 3s. 1d. a week; grade "A," 2s. 6d. a week; grade "B," 2s. 2d. a week; grade "C," 1s. 10d. a week.

Cashiers: Grades "AA" and "A," 2s. 6d. a week; grade "B," 2s. 2d. a week; grade "C," 1s. 10d. a week.

continued on page 34

Viewpoint

NO CAUSE FOR OUTCRY

BEARING in mind that both the CEA and KRS fully recognise the principle that the determination of licence fees is a matter for individual negotiation between the exhibitor and renter, it was inevitable that the special arrangements for small exhibitors would ultimately cease following tax abolition.

There may, or may not be, justification for exhibitor complaints that renters are reluctant to come to reasonable terms. But it is evident from the reports of CEA branch meetings that there is a good deal of misinformed opinion being ventilated on the subject.

One exhibitor is reported as stating that terms were still in the melting pot and that exhibitors should still make deductions that were previously applicable.

Whereas this may apply, in certain circumstances, under the agreement between the CEA and the KRS to extend the £20 tax rebate formula to September, it should be noted that as far as general terms are concerned, the guiding principle in negotiation is clearly defined in the CEA-KRS agreement in the following terms: ". . . each side agrees to recommend its members not to seek an unfair proportion of the increased net receipts (if any) resulting from tax abolition."

The statistics clearly show that the decline in renters' revenue is greater in proportion than that of exhibitors. It is a simple fact that renters have been placed in an unfavourable position because of the arrangements for sharing previous tax concessions and the continued decline in admissions.

At the same CEA branch meeting it was stated that the renters' loss in revenue since 1951 amounted to £700,000. The statistics show, in fact, that the renters' share declined by £2.5 million.

It is fair to state that goodwill exists between the two sides of the industry at association level, and that neither side wishes to gain an unfair advantage over the other. If this spirit is observed in the individual negotiations between exhibitor there should be no cause for outcry.

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Long Shots

ALL is set for the CEA Summer Conference which opens at Folkestone next Sunday, and it promises to hold more interest than those of the past two years.

The programme of social and business events officially starts on Sunday evening with the supper-dance at the Grand, sponsored by T. Wall and Sons, but I gather that many delegates will be checking in on the Saturday for the opportunity of informal meetings with friends before the busy whirl of the conference gets under way.

And even before the Wall's party gets under way, a large number of delegates will enjoy the hospitality of John and Dinah Davis at a reception early Sunday evening at their country home, Monks Horton Manor, about eight miles outside Folkestone.

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APART from the production levy and censorship, which are to be debated at the morning session of the Open Forum on Tuesday, film hire—or perhaps we should now say licence fees—is likely to be the hottest topic discussed at the conference.

There may be some misunderstanding of the arrangements for the Open Forum.

I am asked to point out that the morning session, from 10 am until 1 pm, is entirely and exclusively set aside for John Trevelyan's paper on "The Problems of Film Censorship Today," and the discussion on British production led by Arthur Watkins, president of the BFPA, John Baxter and Monja Danischewsky.

Delegates are asked to restrict questions and discussion to the subjects which are being dealt with by the guest speakers.

Any other questions or points that delegates think ought to be raised should be reserved for the afternoon session which starts at 2.45 pm.

This arrangement is the answer to the criticism last year that insufficient time was allowed for questions at the Open Forum. There should be plenty of time for discussion during the afternoon and it can go on as long as delegates desire.

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THE main items on the agenda for general council on Wednesday are the new agreement with NATKE (details appear on page three), which is up for ratification, and the finance and management committee's recommendations on the steps to be taken to put the CEA's finances on a sound basis.

Following the discussion of the earlier report at branch level, the committee recommends an extraordinary general meeting of the association in September to alter the rules regarding subscriptions.

The intention is that general council should have power to fix the rate of subscription for each grade. This will enable a new subscription scale to be brought into effect from January 1 next year.

To make good the deficit that now exists, the committee will recommend a levy on branch funds instead of the alternative—a levy on members.

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GENERAL COUNCIL will also receive a report of the CEA's recent meeting with the Board of Trade to discuss the pr[illegible]ction levy.

Although the levy will be a ta[illegible]g point at the conference, its future has prob[illegible]y been decided already by the Board of T[illegible]ie.

The recommendations of the C[illegible]matograph Films Council, which met last w[illegible]k, have, I understand, gone to the Board.

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"QUITE frankly, I am appalled [illegible] the short-sighted policy of some exhibitors wh[illegible] attack the need for a production fund, or alternatively, are agitating for a reduction in contributions to the fund." So said John Davis on Monday when presenting awards to the winning branches in the Rank FD Silver Jubilee sales drive.

Mr. Davis again advanced the argument that the production fund had been a considerable encouragement to British production, and even though some exhibitors did not obtain all the pictures they would like, they had nevertheless benefited from the fact that British production had eased the overall product position.

He pointed out that when tax was abolished 3,360 cinemas were operating and of those about 1,300 did not contribute to the levy. "The smaller exhibitors, therefore, are not those on whom the burden of the levy is falling," he observed.

Recalling that in 1958 he had stressed the need for more British product Mr. Davis said: "It is very gratifying to note the increasing success of British films at the box-office." It fully justified the measures taken by the government to assist the production industry, and continued support for and confidence in British production.

He cited "Conspiracy of Hearts" and "The League of Gentlemen" as two "outstanding examples" of the outcome of the policy of assistance for British films.

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MR. DAVIS declared his pride in [illegible] high morale of the Rank group, and partic[illegible]rly in the distribution company. It was gra[illegible]ing to see the great confidence in Rank Fl[illegible]nd a great deal of credit for this must go [illegible] Fred Thomas who had spent a considerabl[illegible]mount of time touring the branch territories.

The Rank group, Mr. Davis stated, [illegible]s not afraid to experiment. An example [illegible] the recent experimental advertising campaig[illegible] tele-vision in the London area. The group[illegible]ded. had proved that much could be achieve[illegible]ough research carried out with a scientific app[illegible]ch.

Expressing the opinion that the [illegible] of cinema closures had not yet run its full[illegible]urse. Mr. Davis said that there could be no do[illegible] that this was due to the acute shortage of [illegible]duct.

But he was delighted that the RFD sa[illegible]drive had proved that additional revenue c[illegible] be obtained from older films as well as ne[illegible]nes.

The sales of the older films during t[illegible]drive had helped exhibitors considerably, so [illegible] had not been entirely a one-way effort.

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THE names of the award winners re[illegible]d a secret until the moment of the pres[illegible]tion. and to maintain interest at concert pitch [illegible] long

as po[illegible] Mr. Davis reversed the usual pro-
cedu[illegible] naming the winner and runners-up.
Th[illegible] heard first that the Birmingham
bran[illegible]er W. Farmer had been placed third;
the [illegible] branch, managed by C. Walton,
seco[illegible] that London, with M. Oslof at the
helm[illegible] come out top.
Th[illegible]'s success is a considerable achieve-
men[illegible]ew of the difficulties of the London
terri[illegible]nd Mr. Davis pointed out that it
had [illegible]ttained largely through the success-
ful s[illegible]f the older pictures.
Ea[illegible] Mr. Davis expressed, on behalf of the
gathe[illegible] good wishes for the speedy recovery
of D[illegible] Granville who recently had under-
gone [illegible]ous operation.

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ABO[illegible]TION of the cinema tax is now indelibly in[illegible]ed in the trade's history book—thanks to the [illegible]ll-Industry Tax Committee and, in particu[illegible], to the independent chairman, who steered [illegible] committee through periods of sharp conflict o[illegible]er the policy and conduct of the tax cam[illegible].

Th[illegible]ial role of the independent chairman was f[illegible]gly and properly acknowledged at the luncheon given last week by the AITC to Ronald Leach.

It was appropriate, too, that Sir Alex King was called upon to take the chair, for who else has fought so tenaciously and assiduously for abolition?

The occasion, too, was seized as an opportunity to convey thanks for the help received in Parliament from Sir Leonard Ropner, G. P. Stevens, and Mrs. Eirene White, who were present, and through them to express appreciation to all those MPs of the three parties who had taken a constructive interest in the industry's case.

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SPEAKING on behalf of the producers, Robert Clark said that the outcome of the AITC's work would encourage the film-makers to go ahead; and looking in the direction of Sir Alex, he added, "We producers feel that our day is coming along—even if it is through the medium of toll-TV."

Happily, he said, there was no need for the AITC now or, it was hoped, in the future, but everyone regretted that it meant the end of the association with Ronald Leach. The industry ought to find something else to attract his interest. He quipped, "Perhaps he can help to restore the golden hand-shake."

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S[illegible]D Sam Eckman, speaking for the renters, "W[illegible]re really at a funeral—the demise of the tax [illegible]t nobody has shed any tears over that." But there was a sense of regret that it also ma[illegible]d the winding-up of a committee which had done so much to achieve unity in the trade.

[illegible]n reminded us that four out of the five A[illegible] submissions to the Chancellor had [illegible]ed some degree of relief and, finally, aboli-
t[illegible]. "We would not be here today to celebrate i[illegible]e effort had not been an all-industry one. A[illegible] there would not have been an all-industry [illegible] without the great contribution of our guest [illegible]onour," he declared.

[illegible]is sentiment was thoroughly endorsed from [illegible] exhibitor side by Sir Alex who observed, [illegible]nnie Leach's substantial achievement was in [illegible]way he kept us together. The only time we [illegible]r listened to him was when he expressed the [illegible]e to retire from the chair before last year's [illegible]mpaign."

[illegible] was, of course, a time of bitter disappoint-[illegible]nt, for the 1959 Budget statement made no [illegible]erence to tax, which gave rise to a divergence [illegible]pinion within the AITC as to the efficacy of [illegible] campaign policy.

Mr. Leach confessed that he thought the time had come to bring a fresh mind into the chair, but he was persuaded to continue. First by John Davis who insisted that the right policy was to present a factually unanswerable, even if dull, case. Then by Sir Alex who exhorted: "You must see it through now;" and finally by Ellis Pinkney, who observed, with practical logic: "There simply is no one else."

The Film and Television Sports Association has been given a silver salver by Gevaert Ltd. as a permanent trophy for its annual golf tournament. Pictured at the presentation are R. J. T. Brown (manager, motion picture department), J. I. Bracey-Gibbon (managing director), R. F. Frost (BFPA) (chairman of the organising committee) and E. H. J. Ansell (assistant to Mr. Brown)

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IN A characteristically self-effacing, but, nevertheless persuasive way, Ronald Leach refused to accept all the credit for the success of the committee.

Clifford Barclay, for example, initially responsible for achieving unity within AITC; Ellis Pinkney, the perfect secretary; Basil Holden, an expert on the subject; Stafford Picton, a wonderful PRO and, last, but by no means least, Sir Alex.

He paid tribute, too, to the work of the sub-committees and especially the drafting sub-committee responsible for the exacting task of preparing the submissions.

To wind up a pleasant and, indeed, historic occasion, John Davis spontaneously thanked Sir Alex, not only for officiating at the feast, but also for his personal leadership in the tax campaign over a very long period of time.

There was a warm welcome for another guest at the luncheon—Sir Henry French, who, although retired from the BFPA, still renders valuable service to the association from time to time.

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MEMBERS of the BKS had good cause for self-congratulation at the annual meeting and luncheon last Saturday. There was unanimous support for the honour of the Hon. Fellowship conferred upon Herbert Wilcox in recognition of his 40 years service to the industry; the only disappointment was the absence of his wife Anna Neagle.

The four Fellows elected were suitably representative of different sections of the industry. The subsequent reports of the president and hon. treasurer were highly satisfactory.

Particularly outstanding was Bert Ellis's report on the work of the Theatre Division, which at one meeting had secured an attendance of no fewer than 300, and at another 200. These attendances consisted chiefly of projectionists and projection engineers keenly interested in the new projection techniques.

The report on the 16mm. Division was a farewell performance as chariman by R. G. F. Chase, for he has now retired and has been succeeded by R. E. Ebbetts, who thus inherits responsibility for the widening of the scope of the Division into the fields of industry and scientific research: the change is marked by altering the title of the division to "Industrial and Specialised Films Committee."

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THE decision to create an Award of Merit for Fellows who have given outstanding services to the BKS fills a gap in the honours dispensed by the society: hitherto this kind of service could only be recognised by an Hon. Fellowship, greatly prized, of course, but not distinguishable from the title conferred on worthy non-members of the BKS: now Fellows can have their own roll of honour.

Retiring president Norman Leevers, had a more encouraging report to make than has been the fortune of some of his recent predecessors Membership is satisfactory; the finances are stable; and the provincial activities have, at least, not waned: indeed Manchester has achieved branch status with a membership of 65.

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THE BKS is now looking for a permanent London HQ, and one of the patron members has started a building fund, to which the finance committee has transferred a further sum.

With any society with worth-while activities, the post of president is no sinecure. From personal knowledge I can speak of the hard work put in by Norman Leevers, who well deserved the vote of thanks proposed by G. E. Fielding.

His successor, Dicky Brown, of Gevaert, is well known in studios and laboratories, and during his stint of office the representation of the society in these fields should be strengthened. He, too, is a tireless worker for the BKS in many directions.

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IT was saddening to hear on Monday of the death of Anthony Rigby, a director of Robert Rigby, Ltd.

Anthony had suffered ill-health for some little while and recently underwent an operation, but nevertheless his sudden passing came as a great shock to his family and friends.

Our heartfelt sympathy goes out to his widow, father, brothers and sister at this sad time.—**The Stroller.**

News of the Week

MPs niggle over farewell to tax

AFTER 44 years MPs said goodbye last week to the entertainments duty clause of the Finance Bill. The new Clause 4, passed unanimously, was put there merely to kill cinema tax, not to reimpose it.

Several members, however, grumbled loudly that admission prices ought to be cut in view of tax abolition. They were answered squarely by others who know rather more about the industry's problems.

Mrs. Eirene White warned of another likely fall of 10 per cent. in attendances during the next year.

"I hope this is an over-estimate but if it should be so, one must recognise that takings will fall to an extent which will almost wipe out the benefit of this tax remission."

However, Gerald Nabarro (C., Kidderminster) was disgusted because, in spite of what he called the Chancellor's "generosity," not a penny would be passed on to the public.

He said: "This is a bad show. Cinema-owners ought to have cut prices. If attendances continue to fall, they have only themselves to blame. I shall have no sympathy with them at all."

Dr. Donald Wade (Lib., Huddersfield W.) largely agreed. He said that at least the larger cinemas, which were doing reasonably well, could have reduced prices.

They were told by William Shepherd (C., Cheadle) that better wages and better cinema buildings must have priority from the tax relief.

Anthony Barber, for the Treasury, said attendances dropped more than expected during the last year. Admissions were 601 millions in 1959 compared with 754 in 1958. The number of cinemas closed was 434 compared with 218.

He, too, regretted it had not been found possible to pass on to the public some of the concession — but he admitted when challenged by Mrs. White that "the industry is having difficulties."

CMA launches late night previews

CMA is to run weekly late night previews at a number of leading coastal situations this summer.

The 1960 scheme will be launched at Southsea Odeon and Brighton Regent on May 31. Torquay Odeon, Weymouth Gaumont, Falmouth Odeon, Weston-super-Mare Odeon and, it is hoped, Bournemouth Gaumont, will be brought into the scheme by mid-July.

In each situation the previews will be held on Tuesday nights, two days ahead of the normal playdate of the preview film. The feature only will be shown plus a carefully selected supporting programme. Performances will start at 11.15 p.m. and end about 1.15 a.m. according to the length of the feature. All seats will be bookable at slightly increased prices.

Performances will follow the pattern set at Torquay last year, where every preview was treated like a West End premiere. Wherever possible, preview patrons were given some souvenir of the night.

BFFA pays at 43 per cent

THE sixth interim allocation of the British Film Fund Agency for the third year continues at the rate of 43 per cent.

For the five weeks ended April 30 distributors' earnings submitted were as follows: low cost films eligible after multiplying by 2, £68,970; films not eligible for two times rental, £8,517; high cost films, £754,944; films less than 3,000 feet, after multiplying by 2½, £119,092—a total of £951,523.

Levy collections paid to the agency by HM Customs and Excise to May 7—approximately covering entertainments to April 30—came to £427,600.

AIC wants definition of circuit widened

AS A step towards overcoming quota liability problems for small exhibitors, the AIC has asked the Board of Trade to extend its definition of a circuit to include small circuits and not just CMA and ABC.

AIC general secretary Aubrey Partner told KINE: "Many of our members feel quite strongly over this matter. The position is that they find the question of fulfilling quota obligations even more onerous if their opposition is a small circuit house than if they have an ABC or CMA cinema in their town.

"The small circuits have the adavantage of being able to pick and choose the best films out of all releases, whereas the big circuits do have more of a set release pattern."

U.S entry for Berlin

STANLEY KRAMER'S "Inherit The Wind," for United Artists release and starring Spencer Tracy and Fredric March, has been selected by the MPAA as the official American entry for for Berlin festival.

Variety gala record

A RECORD sum of £2,650 for children's charities was raised by Variety Club's seventh annual star gala at the Festival Gardens, Battersea Park on Saturday.

Three hundred stars of screen, theatre, television, radio and discs turned out for the event.

Variety Club, captained by International Property Master Jim Carreras, regained the Butlin golf trophy by beating the Grand Order of Water Rats 5-1 in the sixth match of the annual series between the two organisations, at the East Brighton Golf Club on Sunday.

For their win Variety also received the £500 cheque presented by Elder Statesman Bill Butlin for donation to children's charities.

Cannes can't [illegible]arry on like thi[illegible]

THE AWARDS at Cannes this [illegible]r were received with booing, hooting and [illegible]istling.

"La Dolce Vita" won the Golde[illegible] Palm despite the fact that it had been bitter[illegible] criticised.

This Italian film, directed by Fede[illegible]co Fellini, produced so many yawns during it[illegible] three and a half hours no one thought it could possibly win the first prize.

The film is a series of studies loosely linked by a single character. The first two studies, one with Anita Ekberg, and the other brilliantly exposing religious hysteria, are well above average.

After that the film sinks into the mud of monotony and the slime of sex and perversion.

M. Favre Le Bret, the Director General of the Festival will have to decide, one day, on the definite shape of the Festival. If he wants it to be long-haired and dome-pated, film people will lose interest in it and finally it will flop.

If the Festival is to promote films to the widest possible extent then it must drop its rather pathetic pretence.

"The Adventure," another Italian film, directed by Michelangelo Antonini, received an award "for its remarkable contribution towards research into a new cinematographic language."

This film was received with persistent booing.

Award for Japan

The Japanese film "Kagi" also received an award "For the audacity of its subject and for its plastic qualities." It was full of sex, but without flavour and quite boring.

The two Russian films, "The Soldier's [illegible]llade," and "The Woman with a Little Dog" [illegible]ceived prizes for being the best all-round fil[illegible]

Both films were excellent and if they [illegible] box-office names they would be certain wi[illegible] As it is they are perfect art house fare.

Jeanne Moreau and Melina Mercouri [illegible]ived best actress awards for their films "[illegible]erato Cantabile" and "Never on a Sunday."

I won't argue with these awards but [illegible]l to understand why Volodia Ivanhov, in "Sol-dier's Ballade," did not receive an award [illegible] his superb acting. No award for best ma[illegible]ting was made.

The films on the whole were below [illegible]age. Nevertheless there were some plums in [illegible] half-baked cake. Britain's "Sons and Lover[illegible] was acclaimed, and Bergman's "Jungfrukal[illegible]" is a great film.

The short film "The Smile" (Fra[illegible], a beautifully photographed film featuring [illegible] boy Lama was well worth the first prize.

On the whole the shorts were better [illegible] the features. Some were excitingly interesti[illegible] such as the Canadian film "Our Universe."

The Eurovision Grand Prix went [illegible] the Luxembourg film "The Surprise." Some [illegible] the TV films were of a very high order. [illegible]da's "The Backbreaking Leaf" was voted [illegible] best documentary.—**HENRY KAHN.**

Sir Tom O'Brien tells NATKE conference about new agreement

A GREAT STEP FORWARD FOR CINEMA WORKERS'

KE'S new agreement with the CEA was d by general secretary Sir Tom O'Brien great step forward for cinema workers" e addressed the union's four-day confer- Brighton last week.

working week had been reduced to 43 or projectionists and 44 hours for other aff, he said. Improved holiday arrange- had been agreed and wages had been d.

have," said Sir Tom, "raised the wages ema workers by a higher percentage than y other section of workers in Britain—en that does not bring the wages to the they ought to be."

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"When some of those in other sections of the industry are tempted to say that we are doing more for our studio members than for others let them realise that we are 100 per cent. organised in film studios.

"This reflects our strength—where trade union organisation is strong working conditions are better than where organisation is weak."

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Sir Tom O'Brien said employers are still making handsome profits. "There must be an end to people being employed in our industry on rates below subsistence level—an industry which cannot afford to pay a living wage ought not to exist," he declared. "There are still thousands of underpaid in our industry."

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Congratulations on its record in the sphere of industrial relations were brought to NATKE by the Minister of Labour and National Service, Mr. Edward Heath.

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Delegates were also addressed by Sir David Webster, general administrator of the Royal Opera House, Covent Garden. "I don't believe for one single second in the death of the theatre," he declared. "We have seen almost the whole of the most popular forms of theatrical entertainment go where invention has led them, but there still remains the theatre."

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News of the Week

MPs niggle over farewell to tax

AFTER 44 years MPs said goodbye last week to the entertainments duty clause of the Finance Bill. The new Clause 4, passed unanimously, was put there merely to kill cinema tax, not to reimpose it.

Several members, however, grumbled loudly that admission prices ought to be cut in view of tax abolition. They were answered squarely by others who know rather more about the industry's problems.

Mrs. Eirene White warned of another likely fall of 10 per cent. in attendances during the next year.

"I hope this is an over-estimate but if it should be so, one must recognise that takings will fall to an extent which will almost wipe out the benefit of this tax remission."

However, Gerald Nabarro (C., Kidderminster) was disgusted because, in spite of what he called the Chancellor's "generosity," not a penny would be passed on to the public.

He said: "This is a bad show. Cinema-owners ought to have cut prices. If attendances continue to fall, they have only themselves to blame. I shall have no sympathy with them at all."

Dr. Donald Wade (Lib., Huddersfield W.) largely agreed. He said that at least the larger cinemas, which were doing reasonably well, could have reduced prices.

They were told by William Shepherd (C., Cheadle) that better wages and better cinema buildings must have priority from the tax relief.

Anthony Barber, for the Treasury, said attendances dropped more than expected during the last year. Admissions were 601 millions in 1959 compared with 754 in 1958. The number of cinemas closed was 434 compared with 218.

He, too, regretted it had not been found possible to pass on to the public some of the concession — but he admitted when challenged by Mrs. White that "the industry is having difficulties."

CMA launches late night previews

CMA is to run weekly late night previews at a number of leading coastal situations this summer.

The 1960 scheme will be launched at Southsea Odeon and Brighton Regent on May 31. Torquay Odeon, Weymouth Gaumont, Falmouth Odeon, Weston-super-Mare Odeon and, it is hoped, Bournemouth Gaumont, will be brought into the scheme by mid-July.

In each situation the previews will be held on Tuesday nights, two days ahead of the normal playdate of the preview film. The feature only will be shown plus a carefully selected supporting programme. Performances will start at 11.15 p.m. and end about 1.15 a.m. according to the length of the feature. All seats will be bookable at slightly increased prices.

Performances will follow the pattern set at Torquay last year, where every preview was treated like a West End premiere. Wherever possible, preview patrons were given some souvenir of the night.

BFFA pays at 43 per cent

THE sixth interim allocation of the British Film Fund Agency for the third year continues at the rate of 43 per cent.

For the five weeks ended April 30 distributors' earnings submitted were as follows: low cost films eligible after multiplying by 2, £68,970; films not eligible for two times rental, £8,517; high cost films, £754,944; films less than 3,000 feet, after multiplying by 2½, £119,092—a total of £951,523.

Levy collections paid to the agency by HM Customs and Excise to May 7—approximately covering entertainments to April 30—came to £427,600.

AIC wants definition of circuit widened

AS A step towards overcoming quota liability problems for small exhibitors, the AIC has asked the Board of Trade to extend its definition of a circuit to include small circuits and not just CMA and ABC.

AIC general secretary Aubrey Partner told KINE: "Many of our members feel quite strongly over this matter. The position is that they find the question of fulfilling quota obligations even more onerous if their opposition is a small circuit house than if they have an ABC or CMA cinema in their town.

"The small circuits have the adavantage of being able to pick and choose the best films out of all releases, whereas the big circuits do have more of a set release pattern."

U.S entry for Berlin

STANLEY KRAMER'S "Inherit The Wind," for United Artists release and starring Spencer Tracy and Fredric March, has been selected by the MPAA as the official American entry for for Berlin festival.

Variety gala record

A RECORD sum of £2,650 for children's charities was raised by Variety Club's seventh annual star gala at the Festival Gardens, Battersea Park on Saturday.

Three hundred stars of screen, theatre, television, radio and discs turned out for the event.

Variety Club, captained by International Property Master Jim Carreras, regained the Butlin golf trophy by beating the Grand Order of Water Rats 5-1 in the sixth match of the annual series between the two organisations, at the East Brighton Golf Club on Sunday.

For their win Variety also received the £500 cheque presented by Elder Statesman Bill Butlin for donation to children's charities.

Cannes can't carry on like this

THE AWARDS at Cannes this year were received with booing, hooting and whistling.

"La Dolce Vita" won the Golden Palm despite the fact that it had been bitterly criticised.

This Italian film, directed by Federico Fellini, produced so many yawns during its three and a half hours no one thought it could possibly win the first prize.

The film is a series of studies loosely linked by a single character. The first two studies, one with Anita Ekberg, and the other brilliantly exposing religious hysteria, are well above average.

After that the film sinks into the mud of monotony and the slime of sex and perversion.

M. Favre Le Bret, the Director General of the Festival will have to decide, one day, on the definite shape of the Festival. If he wants it to be long-haired and dome-pated, film people will lose interest in it and finally it will flop.

If the Festival is to promote films to the widest possible extent then it must drop its rather pathetic pretence.

"The Adventure," another Italian film, directed by Michelangelo Antonini, received an award "for its remarkable contribution towards research into a new cinematographic language."

This film was received with persistent booing.

Award for Japan

The Japanese film "Kagi" also received an award "For the audacity of its subject and for its plastic qualities." It was full of sex, but without flavour and quite boring.

The two Russian films, "The Soldier's Ballade," and "The Woman with a Little Dog" received prizes for being the best all-round film.

Both films were excellent and if they had box-office names they would be certain winners. As it is they are perfect art house fare.

Jeanne Moreau and Melina Mercouri received best actress awards for their films "Moderato Cantabile" and "Never on a Sunday."

I won't argue with these awards but fail to understand why Volodia Ivanhov, in "The Soldier's Ballade," did not receive an award for his superb acting. No award for best male acting was made.

The films on the whole were below average. Nevertheless there were some plums in the half-baked cake. Britain's "Sons and Lovers" was acclaimed, and Bergman's "Jungfrukallan" is a great film.

The short film "The Smile" (France), a beautifully photographed film featuring a boy Lama was well worth the first prize.

On the whole the shorts were better than the features. Some were excitingly interesting such as the Canadian film "Our Universe."

The Eurovision Grand Prix went to the Luxembourg film "The Surprise." Some of the TV films were of a very high order. Canada's "The Backbreaking Leaf" was voted the best documentary.—**HENRY KAHN.**

Sir Tom O'Brien tells NATKE conference about new agreement

A GREAT STEP FORWARD FOR CINEMA WORKERS'

NATKE'S new agreement with the CEA was described by general secretary Sir Tom O'Brien as a great step forward for cinema workers" when he addressed the union's four-day conference in Brighton last week.

The working week had been reduced to 43 hours for projectionists and 44 hours for other staff, he said. Improved holiday arrangements had been agreed and wages had been increased.

"We have," said Sir Tom, "raised the wages of cinema workers by a higher percentage than for any other section of workers in Britain—but even that does not bring the wages to the level they ought to be."

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LIVERPOOL *(Essoldo)*
PRESTON *(Ritz)*
SOUTHPORT *(Grand)*
MANCHESTER *(Plaza)*
SALFORD *(Carlton)*
BOLTON *(Lido)*
NEWCASTLE/TYNE *(Essoldo)*
WORCESTER *(Scala)*
CHATHAM *(Ritz)*

JUNE 6th BRISTOL *(Embassy)*
EDINBURGH *(Playhouse)*
GLASGOW *(Playhouse)*
DUNDEE *(Playhouse)*
LEEDS *(Plaza)*
CARLISLE *(Picture House)*
KING'S LYNN *(Theatre Royal)*
OXFORD *(Regal)*
13th SWANSEA *(Plaza)*
BATH *(Forum)*
19th CARDIFF *(Park Hall)*

JUNE 26th BRIGHTON *(Essoldo)*
NEWPORT *(Lyceum)*
27th TAUNTON *(Gaiety)*
JULY 4th BARRY *(Romilly)*
LLANELLY *(Regal)*
PORT TALBOT *(Plaza)*
PAISLEY *(Picture House)*
11th BRIDGEND *(Embassy)*
MERTHYR *(Theatre Royal)*
18th BELFAST *(Opera House)*
25th ABERDARE *(Palladium)*
AUG. 4th SCARBOROUGH *(Capitol)*
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World Markets

20th-Fox to get 43 million dollars for its studios

NEW YORK.—Spyros P. Skouras, president of 20th Century-Fox, has told company stockholders that the company will receive $43,000,000 in cash under a new deal involving the sale of the studios.

Webb and Knapp which had contracted to purchase the 267 acre property for $56,000,000 has agreed to sell its contract to The Kratter Corp. for $4,500,000 retaining 25 acres for a hotel. A new overall contract is to be signed shortly.

If Fox were to hold on to the studio property, the company would have to put in $350,000,000 to develop it fully and Mr. Skouras did not think the risk warranted the investment.

Fox will keep $2,607,000 already paid by Webb and Knapp while The Kratter Corp. will pay Fox $2,393,000 at time of signing (not returnable should the deal fall through) and $38,000,000 at contract closing within six months after stockholder approval.

Under the new arrangement Fox will rent 75 acres of studio space from The Kratter Corp. for 50 years for $1,500,000 per year with an option for another 25 years at the same rental. If stockholder approval is not forthcoming, The Kratter Corp. will get back $2,400,000. The would-be purchaser has extensive hotel, residential and business interests in various parts of the country.

Fox had consolidated net earnings of $1,602,282 or 69 cents per share for the first quarter of 1960, it was reported, which compared with $930,000 or 41 cents per share a year ago.

Said Mr. Skouras, "barring a national economic upset, 1960 profits will be among the best in our history." He was confident 1960 would see the production division showing a profit although in 1959 that division wound up with a $5,000,000 loss after taxes.

Mr. Skouras said the company had received $1,300,000 from oil and gas production on its studio property over the past four years.

For its pre-1958 films licensed to NTA, Fox had received $26,215,000 in rentals by the end of 1959, with another $8,575,000 due by the end of 1962. Other than this deal, which embraces the U.S. Cuba and Mexico, no other arrangements have been made regarding the pre-1948 library in other world areas, but market reaction is being studied.

Ten directors were re-elected. Colby M. Chester, Robert L. Clarkson, Daniel Hastings, Robert Lehman, Kevin McCann, William Michel, Thomas Pappas, B. Earl Puckett, General James A. Van Fleet and Mr. Skouras.

The board afterwards declared a quarterly dividend of 40 cents per common share payable June 30.

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MR. SKOURAS also admitted that his company was interested in a toll-TV system and that he was negotiating with Matty Fox's Skiatron Corporation of America.

He gave the opinion that toll-TV can stimulate film income and be useful in advancing the industry. It could help theatre attendance if there were protective legislation to restrict films from playing on toll-TV until five to seven years after their release date in first-run theatres. This should also apply to any film produced abroad and imported here.

On the other hand, he thought that, if toll-TV were permitted to show first-run films, the industry, as it is constituted now, would be destroyed and theatres would close.

Audiences are still waiting to see good pictures via TV even five to seven years after their release, said he, and the number of potential viewers should be considerable. He estimated that only a small percentage of the country's population saw American films today in cinemas.

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LEONARD H. GOLDENSON, president American Broadcasting-Paramount Theatres, predicted, at a meeting of his stockholders, that business was on the up-grade, and he expected the second quarter to better the returns of a year ago. This year's first quarter earnings came to $3,336,000 which were the largest in company history.

He admitted that the company's cinema business had been "softer" in this quarter and he attributed this to a greater spread in the release schedule of pictures due to the recent Hollywood strike which brought about a shortage, also some of the product released was not as strong as that played a year ago. Releases for the balance of the year looked quite impressive, he said.

The circuit was still in the process of ridding itself of marginal properties and retaining those with the best earnings potential. Thus far the company had divested itself of six theatres during the year reducing the total operating to 492 at the end of 1959.

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THE Production Code Review Board, part of the MPAA, upheld the Production Code administration in its refusal to grant a Code seal to the British-made, "Never Take Candy From A Stranger," ("Never Take Sweets From A Stranger") which was to have been distributed here by Columbia.

Columbia spokesmen have refused to forecast whether the company will carry on with its distribution agreement minus the Code seal, which would be against the rules of the MPAA. Columbia could of course turn the film over to another distributor, possibly an independent, which is not subject to MPAA rules.

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CONSOLIDATED operations of Walt Disney Productions and its domestic subsidiaries for the six months ended April 2 resulted in a loss of $90,485, equal to six cents per 1,626,023 common shares outstan income tax credit of $95,000, acco dent Roy O. Disney.

The corresponding period a ye a net profit of $906,485 equal to share. The total gross income months was $18,805,820 con $23,430,211 a year ago. Both fi returns from Disneyland Park, wh cent. owned by the corporation.

Television income during the pe by $4,731,527.

Said Mr. Disney, "This, combi appointing earnings on recent theat accounts mainly for the drop in ea the six months. While it is expec second six months will show substan ments in theatrical film income. ment feels that net earnings will tially below the level of last year. we believe that this is only a tempo and that the following year will b successful one."

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TECHNICOLOR is making a strong comeback according to president John R. Clark, jr. While the company lost $107,131 in the first sixteen weeks of 1959, it earned $538,959 before taxes in the similar period this year.

The consolidated net income of the company and subsidiaries for the 16 weeks ended April 16 came to $259,350 after taxes or 13 cents per share on the 2,035,568 shares outstanding: 1959 saw a net loss of $44,630 after tax credits of two cents per share. The showing this year was the best since 1956, but there will be no resumption of dividend payments until there is a substantial improvement in earnings.—**Mel Konecoff.**

Israel Censorship Board report

TEL AVIV.—In his annual report the chairman of the Israel Censorship Board, Mr. Gruenspan, said that during 1959-60, of the 458 full length films viewed, 23 were totally banned, compared with 26 the previous year (out of 492). The categories of films banned were excessive cruelty and crime (eight), horror (seven), sympathetic to Germany (six), likely to be offensive to a foreign power (two).

The United States still topped the list of films imported with 178, although this was less than last year's total of 216. Other countries showed increases. France from 58 to UK. 32 to 52, Italy 15 to 31, Spain 5 to 12 to 19. There was a sharp drop in speaking films from 88 in 1958-59 to 1959-60.

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A PROPOSED ten per cent. increase Jerusalem municipal tax on cinema tic touched off an uproar among cinema who have threatened to close their d day the new tax comes into force. Th that Jerusalem cinemas are worse off fi than those in Tel Aviv and Haifa, and increase in admission prices will res falling off in attendances.

Negotiations between the mayor, M. Ish-Shalom, and representatives, have proved fruitless. The mayor has stated new tax has already been adopted by t cil, and is only awaiting final governmen val. The cinema strike, therefore, seem unless some last minute compromise reached.—**J. Hanson.**

BRANCH REPORTS

nday charity levy must abolished everywhere'

[illegible]NGHAM AND MIDLAND. — Alarm [illegible]nwillingness of renters to re-negotiate, [illegible] of the Sunday charity levy and release [illegible]nation regarding negotiations between [illegible]ciation and NATKE were the main [illegible] discussion at the branch's monthly

[illegible] Jervis called the Sunday levy "atro- [illegible]nd said the time had come to devise [illegible]d means of applying for abolition every- [illegible]n the branch area, particularly where the [illegible] still on a percentage basis, cinemas pay- [illegible] a percentage of what was paid in tax.

[illegible]Jervis reported that as a result of an [illegible]t to Aldridge Council (Staffs) the levy [illegible]n reduced from five per cent. of the [illegible] to a nominal charge of 1s. per year [illegible]atre.

[illegible]e should point out that we are fed up [illegible]ving money extorted from us. In the past we have asked only for reductions but we think the more aggressive we are the better the results we shall get," said Mr. Jervis.

Mr. Jervis said he understood that there were one or two authorities near Birmingham where they stood a good chance, and he appealed to exhibitors to make preliminary approaches, as H. Russell had done at Aldridge.

On three occasions they had been refused a hearing by licensing authorities and where that happened they should be belligerent and start a press campaign, said the chairman (A. G. May). The levy anomalies were terrific, he added.

The matter was left for the executive committee to consider approaches to the 39 authorities in the branch area, after circuit representatives had pledged their support.

No intention

Mr. May read a letter from Wolverhampton Watch Committee saying they had no intention of reconsidering the levy, commenting "It is that kind of bureaucracy we intend to fight."

[illegible]field RDC—a five per cent. area—he said [illegible]efused to receive a deputation intimating th[illegible]he cinemas' financial position may be eased by [illegible]e abolition of the entertainments tax.

[illegible] Parsons moved a resolution, which was [illegible]d, that nominations for office should be [illegible]ved in writing by the secretary not later [illegible] seven days before the AGM and circulated [illegible]embers attending the annual meeting.

[illegible]m Hire.—In the discussion on film hire [illegible]mmended by the joint CEA-KRS committee following the Budget, A. Dowding said that [illegible] small exhibitor was not going to get his [illegible]re of tax relief if the renters could help it.

[illegible]ne American firm of renters had been rea- [illegible]ble but in other cases he could get no [illegible]ement of film hire or break figures.

[illegible]e thought when they got a successful film [illegible] would find the hire percentage had increased.

Mr. Parsons said terms were in the ".melting [illegible]." He suggested members should still take [illegible] deductions they were accustomed to—tax re- [illegible] and rebate—from present takings, and if [illegible]ters complain they should say they would [illegible]le retrospectively when new terms were finally [illegible]otiated.

Mr. Jervis said there was a hardening by the [illegible]ters against adjustment of break figures. Ren- [illegible]ers were being very evasive.

Both sides had made a firm declaration not [illegible]o seek an unfair share of the tax remission. [illegible]le had one theatre where if there were no adjustment of break figures he would be paying 50 per cent. Cinema admissions were down from 1,365 millions in 1951 to 603 millions in 1959, but the takings picture was different. The renters claimed to have lost £700,000 in revenue since 1951 but exhibitors had lost £2¼ millions.

Average film hire percentage had been 32.15 per cent. and if that was maintained the renters were going to receive well of £2 millions extra revenue. He was paying as though tax was still applicable, but renters were strong and an exhibitor with a single cinema might be in trouble in getting films.

Several members claimed that renters were "stalling" in settling terms.

The branch passed a resolution expressing its "alarm at the lack of evidence of willingness on the part of the renters to re-negotiate terms when asked to do so by exhibitors."

Effort must be made to help small exhibitors

NORTH-WESTERN.—A real effort must be made to see that small exhibitors are no worse off as the result of abolition of entertainments tax, said chairman G. H. Lee at the monthly meeting. The renters, he added, had stated that they were ready to discuss new booking terms, or would be very soon.

A. Scowen said the majority of the local renters were not willing to discuss new terms and had told him that they had had no instructions from their head offices.

F. T. Shacklady pointed out that entertainments tax was notional until September 3, and suggested that if renters genuinely wanted to help small exhibitors they could work on that notional figure for continuing the concession allowed for the £20 tax rebate.

A member commented that he understood the renters had slips with "No Tax Rebate" on them to put on all contracts.

"We fought for 40 or 45 years to get the tax abolition," said P. M. Hanmer, "and now we hear how tax abolition adversely affects exhibitors."

Charity Levy.—Secretary S. Dallow reported having received from S. K. Lewis (ABC) a copy of a letter which had been sent to the justices at St. Helens, where the Sunday opening charity levy was on a percentage basis, asking for a substantial reduction in the percentage in order that exhibitors could obtain the full benefit of entertainments tax abolition.

CMA wrote suggesting that the branch should apply to the authorities at Warrington, where the levy is also on a percentage basis, for a reduction.

Members also agreed that the branch should ask for a substantial reduction in the levy.

The secretary said he would also write to the Chester justices for a reduction.

K. B. Lloyd said that at Southport the magistrates had reduced the global figure payable by the cinemas in the town from £1,000 to £750. The amounts paid by the cinemas were based on rateable value.

In making the application the exhibitors asked the magistrates to allow for two closures and to reduce the balance.

Sunday opening.—T. P. Nicol (Llandudno) informed the meeting that his directors did not wish to press for Sunday opening at the moment.

At Wrexham, said A. J. Rockett, the public meeting on the Sunday opening issue has been postponed and would probably be held in June. He was confident that the outcome would be favourable.

Reviews for Showmen

—Edited by JOSH LLINGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
Battle Inferno ... ... (British Lion)—German	**76 min. (A)**	Joachim Hansen ... Horst Frank Sonja Ziemann	Semi-documentary World War II melodrama showing how Reds held Nazi General Paulus's Sixth Army at Stalingrad. Characterisation sound, combat scenes realistic, camera work smooth, and English dialogue skilfully dubbed	**Good "double bill" for the majority of halls (C)**
Beatniks, The ... ... (British Lion)—U.S	**68 min. (A)**	Tony Travis ... Joyce Terry Peter Breck	Hard-boiled romantic melodrama concerning teenage delinquent's tough fight to make good as a singer	**Reliable "second" (C)**
Big Night, The ... ... (Paramount)—U.S	**74 min. (A)**	Randy Sparks ... Venetia Stevenson Jesse White	Teenage melodrama resolving problem of lad who stumbles on stolen fortune. Tale thoughtful and robust, acting competent, sentiment popular, atmosphere convincing and finale hectic	**Good "second" (C)**
Diary Of A High School Bride (Anglo Amalgamated)—U.S	**71 min. (A)**	Anita Sands ... Ronald Foster Chris Robinson	Collegiate melodrama about hasty marriage between students. Plot human and meaty, characters sharply drawn, feminine angle compelling, fade-out highly spectacular, incidental songs tuneful	**Reliable "second" (C)**
Lost Lives ... ... (Archway)—Italian	**85 min. (A)**	Jacques Sernas ... John Kitzmiller Sandra Milo	Rugged crime and sex melodrama concerning escaped convicts who intimidate young playboys and girls. Types well varied, suspense strong, and English dialogue fluent	**Reliable tough joint "double bill" (C)**
***†Nudist Story, The ... (Eros)—British**	**90 min. (A)**	Shelley Martin ... Natalie Lynn Brian Cobby	"In the altogether" Technicolor comedy drama, with songs, describing battle over nudist camp's future. Camera work discreet and exploitation angles big	**Capital British gimmick offering (C)**
***Oscar Wilde ... ... (20th Century-Fox)—British**	**96 min. (X)**	Robert Morley ... Phyllis Calvert Ralph Richardson	British court room melodrama covering events which led to the downfall of Oscar Wilde, nineteenth-century wit and playwright. Homosexual tale factual and free from sensationalism, Robert Morley superb as Wilde, support hand-picked, direction sensitive, humour keen, detail impeccable and climax memorable	**Outstanding British booking particularly for good and high-class audiences (NC)**
†Paris, Palace Hotel ... (Rank)—Franco-Italian	**99 min. (A)**	Charles Boyer ... Francoise Arnoul Roberto Risso	Romantic comedy, sprayed with Eastman Color, about wealthy middle-aged man who plays Cupid to manicurist and mechanic. Story slight, but Charles Boyer smooth, sentiment evergreen	**Acceptable, though overlong "double bill" (C)**
†Sign Of The Gladiator (Anglo Amalgamated)—Italian	**84 min. (U)**	Anita Ekberg ... George Marshall Folco Lulli	Large-scale Dyaliscope and Eastman Color Italian spectacle, hinging on conflict between Romans and Syrians during A.D. 217. Script uneven, but Anita Ekberg's charms ample, crowd and battle scenes magnificent, English dialogue skilfully dubbed and camera work masterly	**Very good massho[illegible]m (C)**
***†Trials of Oscar Wilde, The (Eros)—British**	**min. (X)**	Peter Finch ... Yvonne Mitchell John Fraser	Biographical-trial melodrama presented in super Technirama-70 and Technicolor dealing with the homosexual forays of Oscar Wilde, wit and playwright. Story intriguing, acting first-class, direction resourceful, domestic asides touching, court sequences arresting. Gay nineties background scintillating, dialogue sharp, and photography superb	**Excellent British adult booking and big potential box-office turn-up (NC)**

(C) SUITABLE FOR CHILDREN (CC) EXCELLENT FOR CHILDREN (NC) NOT FOR CHILDREN

* BRITISH QUOTA PICTURE †IN COLOUR

The Trials of Oscar Wilde

Eros. British (X). Super Technirama-70. Photographed in Technicolor. Featuring Peter Finch, Yvonne Mitchell and John Fraser. Produced by Harold Huth. Directed by Ken Hughes. Screenplay by Ken Hughes. Director of Photography, Ted Moore. Musical Director, Ron Goodwin. 11,700 feet. Release May 30, 1960

BIOGRAPHICAL-trial melodrama, presented in Super Technirama-70 and Technicolor. It deals with the homosexual relationship between Oscar Wilde, the famous and infamous nineteenth-century playwright, and Lord Alfred Douglas, symbolised by the former's flaunting of a green carnation, the righteous and vicious indignation of the Marquis of Queensberry, Alfred's outraged father. Wilde's tragic home life, his theatrical triumphs, his disastrous libel suit against Queensberry, his conviction for gross indecency and his imprisonment and ultimate exile. The play leaves little to the imagination, but a dazzling gay 'nineties Bohemian backdrop partly conceals its inherent ugliness without unduly lessening dramatic impact. Peter Finch portrays Wilde cleverly and reveals the many conflicting facets in the miserable and brilliant man's character, Yvonne Mitchell strengthens the distaff side as Wilde's long-suffering wife, and guest artists James Mason and Nigel [illegible] rick [illegible]ding score fluently as prosecuting and [illegible] the counsel. No pains or cash have been spa[illegible] side treatment of the vital court scene, and [illegible] ing. range of interiors and exteriors is brea[illegible] tial Excellent British adult booking and big box-office turn-up.

Story.—Oscar Wilde, devoted to [illegible] wife, Constance, and their two small sons, is a[illegible] med after the first performance of his play [illegible] Lady Windermere's Fan." Later, the violent [illegible] quis of Queensberry, incensed at Wilde's as[illegible] ation with Lord Alfred Douglas, his weak, [illegible] and extravagant son, publicly insults Wilde a[illegible] then

open[illegible]uses him of being a sodomite. Despite the [illegible] of Sir Edward Clarke, an eminent cour[illegible]ilde brings an action for libel against Que[illegible]y and the latter is arrested. Carson, Que[illegible]y's counsel, produces clear evidence of Wild[illegible]natural practices with young and unsave[illegible]en, and Queensbery gains an acquittal. A c[illegible]f gross indecency is immediately made agai[illegible]ilde and he and Wood, an unctuous blac[illegible], share the dock. At his second trial Wil[illegible]und guilty and sentenced to two years' hard[illegible]ur. On his release, Constance, who has sent[illegible]sons away, allows Wilde enough to live on [illegible]entrains for Paris, but Alfred Douglas signi[illegible]ly lurks in the background.

P[illegible]tion.—The picture goes to great lengths to [illegible]sh Wilde's character, but though some of th[illegible]nues it explores are shady, none is dull. Rum[illegible] concerning Wilde's eccentricity ignite the s[illegible]fuse and it splutters in Wilde's club, his home[illegible]d Queensberry's massive country seat befor[illegible]xploding with shattering force in court durin[illegible]he fatal libel suit. Peter Finch looks the part[illegible] contributes a carefully graduated study as W[illegible]. John Fraser is adroitly cast as the spor[illegible] ungrateful and perverted Alfred, Yvonn[illegible] Mitchell definitely has her moments as Co[illegible]. Lionel Jeffries is in his element as the chos[illegible] Queensberry, James Booth makes a thor[illegible]hly revolting Wood, James Mason, who, by t[illegible]way, affects a faint Irish accent, never lets [illegible]as Carson, and Nigel Patrick shows considerable charity towards his unworthy client as Sir Edward Clarke. The other roles are also competently portrayed. The libel case highlights the film, but the unforgettable battle of wits and words is not all. There are physical encounters between Queensberry and Wilde, the celebrated incident in which Queensberry gives Wilde a bouquet of stale vegetables and Wilde retorts: "How charming. Cabbage! Every time I smell them, Lord Queensberry, I shall think of you," carousing at the Cafe Royal, Constance's poignant visit to Wilde in prison, and finally Wilde's departure for the Continent as Alfred hangs around the station platform. Script writer-director Ken Hughes certainly shakes the real-life kaleidoscope and the patterns, gay and tragic, not only follow in chronological sequence, but also to good theatrical effect. Super Technirama-70 and Technicolor and a masterly musical score, to say nothing of Wilde's epigrams, complete the oracle. In a word, the title. "The Trials Of Oscar Wilde," has a much broader meaning and implication than that which first strikes the mind.

Points of Appeal.—Engrossing story, attractive cast, title, impressive characterisation, witty dialogue, subtle feminine angle, lush staging, Super Technirama-70 and Technicolor.

Oscar Wilde

Twentieth Century-Fox. British (X). Featuring Robert Morley, Phyllis Calvert and Ralph Richardson. Produced by William Kirby. Directed by Gregory Ratoff. Screenplay by Jo Eisinger. Director of Photography, Georges Perinal. Musical Director, Muir Mathieson. 8,840 *feet approx. Release June* 13, 1960

PERIOD court room melodrama, pivoting on London's Old Bailey. It covers the events that led to the disastrous association between Oscar Wilde, the nineteenth-century wit and playwright, and Lord Alfred Douglas, handsome young son of the choleric Marquis of Queensberry, Wilde's trial and sentence of two years' hard labour for gross indecency, and finally his lonely life in exile, purged, though hardly penitent. The play, adapted from "the files" and embellished by Oscar Wilde's epigrams, furnishes Robert Morley with a made-to-measure role and he excels in it. The supporting actors, headed by Ralph Richardson, magnificent as Sir Edward Carson, the merciless prosecuting counsel, are handpicked, the direction is sensitive and atmosphere and detail are impeccable. In a word, the overall, with fascinating and holding, recognises that homosexuality is one of the unpleasant facts of life, yet subtly strikes a human note, and wisely eschews gimmicks. Outstanding British booking, particularly for good- and high-class audiences.

Story.—In 1892, at the peak of his career, Oscar Wilde, raconteur, playwright and poet, meets Lord Alfred Douglas, elegant, though perverted, son of the coarse, ill-tempered Marquis of Queensberry, and their relationship soon becomes a public scandal. Queensberry threatens Wilde and later deposits at Wilde's club a card bearing the words "To Oscar Wilde, posing as a sodomite." Despite advice by his candid friend, Ross, to ignore it, Wilde, spurred by Lord Alfred, hating his father, brings a suit for libel. Wilde briefs Sir Edward Clarke, QC, but such is the evidence uncovered by Edward Carson, the brilliant prosecuting QC, regarding Wilde's interest in other young men that Queensberry is acquitted and Wilde accused of gross indecency. Wilde's friends urge him to go abroad, but he refuses and his trial ends in his conviction and his sentence to two years' hard labour. Prior to this, Constance, Wilde's wife, and his two small sons leave him, and on his release he heads for Paris and seeks solace in absinthe.

Production.—The picture opens with Wilde at the height of his fame and then follows the birds-of-a-feather attachment between him and Lord Alfred Douglas, the subsequent proof that Wilde was a far from choosey paederast, his fatal slip-up in the witness box and his imprisonment. Robert Morley, who, by the way, bears some resemblance to Oscar Wilde in looks, gives a superb portrayal and wins some sympathy for the character as Wilde, Phyllis Calvert makes the most of slender chances as Constance, Ralph Richardson is terrific as the ruthless Carson, John Neville registers in the unrewarding role of the aesthete Lord Alfred, and Edward Chapman contributes a fruity cameo as the violent, irrational Queensberry. Its minor parts, too, are admirably filled. The verbal duels of Wilde and Carson and the former's crumbling under cross-examination provide the highlights, while the actual fade-out is good theatre. The film's subject offers tremendous exploitation possibilities, but to regard the play as a stunt proposition would be little short of libel.

Points of Appeal.—Thoughtful, holding and factual story, cast, title, faultless characterisation, polished dialogue, subtle human angle and effective staging.

The Nudist Story

Eros. British (A). Photographed in Technicolor. Featuring Shelley Martin, Natalie Lynn and Brian Cobby. Pruduced by John P. Wyler. Directed by Ramsey Herrington. Screenplay by Norman Armstrong. Director of Photography, Jimmy Wilson. Musical Director, Tony Crombie. 8,163 *feet. Release not fixed*

TECHNICOLOR comedy drama "in the altogether," but enlivened by songs. Made with the full co-operation of the British Sun Bathing Association and the Sunlanders Youth Group, it tells how Cupid settles the future of a nudist camp. Naturally, male and female forms are fully exploited, but sex is never deliberately emphasised. The majority of its players, or rather characters, welcome the sun on their backs—and fronts—and their enjoyment is infectious. In all, a disarmingly ingenuous specimen of its box-office genre. Capital British gimmick offering.

Story.—On the death of her wealthy grandfather, Jane Robinson, a comely, though businesslike, wench, inherits an interest in the Avonmore Nudist Camp. Jane, her elderly maiden aunt, Meg, and Steve Blake, her financial adviser, disapprove of nudism and are all for disposing of the place. Bob Sutton, the camp's lawyer director, persuades Jane to visit Avonmore and she soon falls under its and Bob's spell. Aunt Meg and Steve still want to sell, but Jane supports Bob. Gloria, a foreign minx jealous of Bob's crush on Jane, and Steve, after Jane's money, then get together and give Jane the impression that Bob is having an affaire with Gloria. Luckily, Aunt Meg, now in favour of the camp, sees through the ruse, Avonmore is saved and Jane and Bob marry.

Production.—The picture cunningly uses its uninhibited story to mirror the many aspects of nudist camp life, including, games, swimming and sing-songs. Shelley Martin shows plenty of spirit and a well-upholstererd chassis as Jane, Brian Cobby is a manly Bob, Jacqueline D'Orsay fills the bill as the unscrupulous Gloria, Anthony Oliver registers as the caddish Steve, and Natalie Lynn gives a homely touch to the proceedings as Aunt Meg. The sensational is avoided by familiarising audiences with sex, Technicolor gives a professional sheen to the "brochure" and the musical accompaniment is first-class.

Points of Appeal.—Straightforward tale, eager players, authentic atmosphere, popular romance, title, Technicolor and wide selling angles.

The Big Night

Paramount. American (U). Directed by Sidney Salkow. Featuring Randy Sparks, Venetia Stevenson and Jesse White. 6,600 *feet. Release June* 6, 1960

TEENAGE suspense melodrama. It's about a lad who steals by finding, but following a ding-dong struggle with others seeking the loot, hands over the spoils to the police, morally, if not financially, better off for the grim experience. The young and seasoned players, skilfully directed, weave story threads convincingly, and make the most of both its sentiment and rough stuff. The backgrounds, too, are realistic. Good "second."

Story.—One night, the police shoot at a car carrying bank robbers and only one, Carl Farrow, escapes. He throws a brief-case containing the cash into a canal and it is recovered by Frank, a teenager, who, despite the warnings of Ellie, his girl friend, hides it. The knowledge that he now has money not only gives Frank confidence, but also brings out the best in his nature. He takes a job at a garage, helps his hard working widower father, Ed, and favourably impresses Mrs. Turner, Ellie's snobbish mother. Farrow, and Wegg, a crooked ex-cop, eventually track down Frank and when he goes to collect the "dough" Farrow kills Wegg and turns on Frank. The police, previously alerted by Frank, put in an appearance and Farrow gets his just deserts. Frank, who had managed to stuff the notes into a letter box, then marries Ellie with a clear conscience.

Production.—The picture poses many problems and all are solved in circumstances that promote human interest, as well as thrills. Randy Sparks contributes an intelligent performance as the sorely tempted Frank, Venetia Stevenson pleases as Ellie, Dick Foran registers as down-at-heel Ed, Anna Lee has her moments as the class conscious Mrs. Turner, and Jesse White and Dick Contino are in their element as crooks Wegg and Farrow. The heart angle is touching, its chases are slickly timed, and there is commendable economy of dialogue.

Points of Appeal.—Arresting and unusual story, clever young players, feminine slant title, sound moral, penultimate suspense and effective staging.

Diary of a High School Bride

Anglo Amalgamated. American (A). Directed by Burt Topper. Featuring Anita Sands, Ronald Foster and Chris Robinson. 6,411 *feet. Release not fixed*

TRIANGLE melodrama, with ecstatic and ugly marital overtones. It concerns young students who marry before graduating, but have difficulty defeating parental opposition and countering the treachery of the girl's erstwhile beau. The plot has little social significance, but natural performances by Anita Sands and Ronald Foster as the newlyweds, and Chris Robinson's menacing portrayal as the villain, plus realistic backgrounds, make it plausible. Reliable "second."

Story.—Steve Redding, a 24-year-old law student, and Judy, a high school girl, elope,

continued on page 32

PROSPER WITH ANGLO!

Your Films

by JOSH BILLINGS

West End

THE MAJOR event this week was the "battle" of the Oscar Wilde films, both British. Twentieth Century-Fox struck the first blow with "Oscar Wilde," shown last Thursday, and Eros "retaliated" with "The Trials Of Oscar Wilde" (Super Technirama-70) on Monday.

Which will be the greater commercial success? I incline towards "The Trials Of Oscar Wilde" because it is presented on a much larger scale and is photographed in colour.

In other words, it's slightly less intellectual, but definitely more showmanlike. Anyway, "Oscar Wilde" opened at the Carlton, Haymarket, last Sunday, and "The Trials Of Oscar Wilde" will be generally released this coming Sunday.

Next week we can all be wise after the event, but, meanwhile, both films are bound to profit from the interest whipped up by the press. There's no better box-office booster than controversy.

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TALKING about being wise after the event brings me to "Suddenly, Last Summer" (Columbia). I thought the Tennessee Williams film both nauseating and confusing and most of the people I spoke to after the show shared my views, but now that it's a hit—and what a hit!—everybody's telling me "I told you so." Well, I'm the last to begrudge a film success and I hasten to record that "Suddenly, Last Summer" is collecting just on £1,000 a day at the Columbia Theatre, Shaftesbury Avenue, and the place only seats 730! On the strength of this, it's been booked by Harry Buxton—a shrewd operator if ever there was one—for his Manchester house, starting June 12. And the film's British!

MGM'S "The Day They Robbed The Bank Of England" (Metroscope—British) is the only newcomer to the West End. I thoroughly enjoyed the "gaslight" bank robbery thriller, but it got a rather patronising press. Incidentally, the London *Evening News* is running the picture's story, but by serialising a film in a paper there is always a danger that the critics on rival journals will damn the opus with faint praise. This has happened to "The Day They Robbed The Bank Of England," but I can assure you the film paid handsome dividends at the Leicester Square Theatre over the weekend.

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IT WAS a slick move bringing back "Shane" (Paramount) to the Plaza. This grand western began where it left off, well and truly in the money, and is keeping the Plaza warm for "Li'l Abner" (Paramount—VistaVision). The latter, a saucy, tuneful and riotously funny hillbilly musical, arrives next week and is just the thing for the holiday period.

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"THE MOUNTAIN ROAD" (Columbia), the melodrama dealing with the 1944 retreat from China, is padding along comfortably at the Odeon, Leicester Square. Oddly enough, it has neither wide-screen nor colour, but James Stewart stars. And, that's not all, "Wedding In Springtime" (Rank—British), one of the Royal Wedding films, is also in the programme. Some "second"!

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THE TIME draws near for the departure of "A Terrible Beauty" (United Artists—British) from the London Pavilion. The romantic melodrama about IRA trouble in Ireland during World War II has stood up quite well. "The Chaplin Revue" (United Artists), a pot-pourri of Charlie's early slapstick successes, comes to "The Pav." on Friday. I'm wondering how these comedies wear and, more [illegible] Chaplin magic will work o[illegible] generation.

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IS "MAY WEDDING" [illegible] British) carrying "The Rise An[illegible] Diamond" (Warner-Pathe) a[illegible] Theatre or is the reverse the cas[illegible] to guess, but I do know that t[illegible] definitely clicked and that there'[illegible] at the Warner Theatre for at lea[illegible]

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"THE CHALLENGE" (Rank[illegible] "The House Of Intrigue" (Arc[illegible] Scope—Italian) are sharing a "d[illegible] the Odeon, Marble Arch. No a[illegible] who's carrying who here. "Th[illegible] robust "thick ear" buoyed up by [illegible] Mansfield, is the lifesaver.

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WHAT'S GOING on at the Ria[illegible] Coventry Street? I wouldn't know. The last [illegible]mour was that "Sink The Bismarck!" (Twenti[illegible] Century-Fox—CinemaScope—British) was [illegible]ving and "The Trials Of Oscar Wilde" ([illegible]os—Super Technirama 70—British) moving in, [illegible]ut I can't get confirmation. If "Sink The Bismarck!" stays it will have no difficulty keeping afloat.

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ACCORDING to the advertisements, "Gigi" (MGM—CinemaScope) must vacate the Ritz by June 15, then having completed a 71-week West End season. The enchanting musical withdraws at the height of its success because quota regulations have to be observed, but, needless to say, it has many suburban and provincial dates to fill.

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"BEN-HUR" (MGM—Camera 65-Panavision) continues to hit the jackpot every evening and every Wednesday and Saturday afternoon at the Empire. The colossal thrill-packed Biblical opus looks all set until Doomsday—or even longer!

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THE long-distance championship [illegible] at the moment held by "South Pacific" ([illegible] Century-Fox—Todd-AO), now in its [illegible] at the Dominion, Tottenham Cou[illegible] Road. "Porgy And Bess" (Columbia—Todd-[illegible], Sam Goldwyn's coloured musical, waits in [illegible] wings ready to pounce as soon as "Sout[illegible]cific" fails to reach break figures, but obv[illegible] has much more time to kill.

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ONCE again I draw independent [illegible]itors' attention to "The Green Mare's Nest [illegible]ross-Channel—Franscope—French). This [illegible]y X certificate film is still packing the Can[illegible]oyal, Charing Cross Road.

ANGLO'S NEW DYNAMIC THRILLER!

(NOW IN THE CUTTING ROOMS)

STANLEY BAKER

THE

CRIMINAL

with

MARGIT SAAD · SAM WANAMAKER

GREGOIRE ASLAN

Produced by JACK GREENWOOD · Directed by JOSEPH LOSEY

at Merton Park and Shepperton Studios

This subject was formerly entitled 'THE CONCRETE JUNGLE'

On release

TONY CURTIS'S latest comedy, "[illegible] That Lady?" (Columbia) did very g[illegible] ness during the first leg of its London [illegible] appealing to women and profiting by [illegible] mouth advertising.

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"HELL IS A CITY" (Warn[illegible] Hammerscope—British), a "cops and [illegible] melodrama set in Manchester, got off t[illegible] start. I understand that Stanley Ba[illegible]

continued on page 34

C.E. Summer Conference
Folkestone

Lyons Maid

welcome friends old and new to
"La Gala" at the Grand Hotel
Folkestone

FROM 10.30 a.m., SUNDAY, 29th MAY

La Gala

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A Cavalcade of Music, Mirth and Merriment

at Leas Cliff Hall, Thursday, June 2nd 8.30 p.m. to 1 a.m.

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NAT COHEN & STUART LEVY present

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GEORGE MARSHAL

LORELLA DE LUCA

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RENTERS' NEWS

2,000 cinemas will feature United Artists Week

NO FEWER than 2,000 cinemas will show UA pictures simultaneously during United Artists Week, June 26-July 2. This is a tribute to the range and calibre of the pictures provided by the well-known group of United Artists' independent producers, which includes Stanley Kramer, Otto Preminger, Billy Wilder, Hecht-Hill-Lancaster, Knightsbridge Films and John Ford.

A recent progress report by UA president Arthur B. Krim forecast the years ahead as a period of continued growth and expansion, sustained by an inventory of "blockbuster" properties.

Programme

"Our programme for 1960 and beyond," he said, "represents the strongest array of theatrical motion pictures in United Artists' 41-year history."

This statement was supported by an impressive list of productions, completed, in progress, or in preparation, which included such major pictures as "The Unforgiven," starring Burt Lancaster and Audrey Hepburn, directed by John Huston; Tennessee Williams' "The Fugitive Kind," starring Marlon Brando, Anna Magnani and Joanne Woodward, directed by Sidney Lumet; Cagney-Montgomery Productions' "The Gallant Hours," starring James Cagney and directed by Robert Montgomery; "A Terrible Beauty," starring Robert Mitchum and Anne Heywood, directed by Tay Garnett; "The Apartment," starring Jack Lemmon, Shirley MacLaine and Fred MacMurray, produced and directed by Billy Wilder; "Elmer Gantry," starring Burt Lancaster and Jean Simmons, directed by Richard Brooks; "Tunes of Glory," starring Alec Guinness and John Mills, directed by Ronald Neame; Stanley Kramer's "Inherit The Wind," starring Spencer Tracy, Fredric March and Gene Kelly; and "The Magnificent Seven," starring Yul Brynner, Eli Wallach and Steve McQueen, directed by John Sturges.

and Otto Preminger's "Exodus," which stars Paul Newman, Eva Marie Saint, Ralph Richardson and Peter Lawford.

These and others are part of a planning programme that stretches into 1962 and involves an investment of well over 100,000,000 dollars.

Engagements

Marked for roadshow engagements during 1960 are Batjac Productions, "The Alamo," in Todd-AO and Technicolour, starring John Wayne, Richard Widmark and Laurence Harvey;

'The Mountain Road' spans the Atlantic

COLUMBIA has had "exceptional exhibitor demand" on both sides of the Atlantic for the William Goetz production "The Mountain Road," which has just had its British premiere at the Odeon, Leicester Square, London. The film which stars James Stewart, will be nationally released in the United Kingdom on the Rank circuit, commencing at the Whitsun holiday season, June 5, with certain key pre-releases a little earlier.

Meantime, in the United States, "The Mountain Road" has been booked into more than 150 playdates over the Decoration Day weekend and had premieres in four key markets on May 25—with multiple runs in Los Angeles, and special engagements, at the Orpheum Theatre, Boston; the Denver Theatre, Denver, Colorado; and the Warner, Milwaukee.

Pal's next feature is 'Atlantis' for MGM

GEORGE PAL'S most ambitious film yet will be his next at MGM, "Atlantis, The Lost Continent."

Pal will produce and direct the spectacular, big-scale film to which he has devoted five years of research and preparation. MGM studio chief Sol. C. Siegel says that an early summer starting date has been set after seeing the results of Pal's experimentation and perfection of special effects.

The film will be scheduled as one of MGM's major releases. The original ... Daniel Mainwaring, is based ... Atlantis existed as a continent ... land masses of America and ... separated more than 20,000 cen... it disappeared into the depths ... Ocean.

'Price of Silence' for ABC release

"THE Price Of Silence," an ... tion for release by Grand Natio... booked for circuit release by ABC ... in London on July 11.

The film stars Gordon Jackson ... burn, it was produced by Maurice ... directed by Montgomery Tully.

'Peeping Tom' does well

ON its pre-releases "Peeping T..." opened to huge figures in many situations including Bristol, Bath, Leicester, Doncaster, ... cton and Barrow.

Perhaps one of the most controversial pictures to be released this year, "Peeping Tom" tells a story with a difference, which is proving an attraction in spite of, or because of, its extraordinary press reception.

The film, distributed by Anglo Amalgamated, was produced and directed by Michael Powell and stars Carl Boehm, Moira Shearer, Anna Massey and Maxine Audley.

Records of a feature

TWO tunes tied up with the Jock MacGregor Umesh Mallik feature "The Man Who Couldn't Walk," distributed by Butcher's, are being put on the market.

One is "The Man Who Couldn't Walk Theme" and the other will have a title based on the "La Palermo" coffee bar that appears in the film.

War film's new title

THE title of the British Lion film ... 'White Inferno," has been changed to "Battle ... ferno." Stalingrad is the setting for this dra... ic war picture.

continued on page 34

Producer of Warner-Pathe's new comedy "Follow That Horse," Thomas Clyde, is pictur... ilking to Margaret Hinxman of *Date* (left) and Patience Bulkeley of *Woman* at the film's magazin... owing

Eva Bartok tours provinces

Eva Bartok has finished her highly-successful five-day whistle-stop tour of the Provinces tying in with her picture "Beyond The Curtain." She flew into London from Rome the previous Monday and drove from the airport to Birmingham, where she met the press and important exhibitors. On Tuesday, she attended a reception in Liverpool; on Wednesday in Manchester; on Thursday in Newcastle and finally, on Friday, in Glasgow. "Beyond The Curtain" is a Welbeck presentation released through RFD. Left: In Birmingham during a BBC recording session are John Martin (producer "Beyond The Curtain"), Leslie Dunn, Eva Bartok and Michael Forde

Above (in Manchester): H. Carr (RFD, Manchester); H. Brooks (RFD branch manager, Manchester); Jack Moorhouse (HDM Circuit); Eva Bartok; W. Sherrard (Brennan Circuit); John Martin; Frank Atherton (RFD, Manchester); Brian Snape (GB Snape Group). Below (in Manchester): Eva Bartok; Tony Tweedale (*The Star*, Sheffield); Tom Parkinson (*Evening Chronicle*, Oldham); Miss Sylvia Corbridge (*Lancashire Evening Post*, Preston); Miss Collinwood (*Evening News*, Bolton)

Production

by BILL EDWARDS

ALL SIX stages and the two resident units—one for features, one for series—are now fully committed to the end of the year at the Danziger Brothers' New Elstree Studios.

This is not only an encouraging fact in itself but neatly mirrors the recent upsurge as a whole in British production—at this moment there are fifteen major features on the floor in British studios.

Now shooting at New Elstree is the Danzigers' first excursion into the full feature field, Agatha Christie's "The Spider's Web," and the first episodes of a 39-part television serial, "The Cheaters," directed by Max Varnel.

Detective

John Ireland plays the tough detective investigating a series of insurance frauds.

Simultaneously foreign location sequences are being shot for a projected series "The World Is My Beat."

Directly "The Spider's Web" finishes shooting the Danzigers will film three second feature war stories—"Tarnished Heroes," "The Middle Course" and "Forbidden." Set building on the lot has already started.

Later in the year, New Elstree studio manager John Draper tells me, it is planned to shoot a first feature version of Edgar Allan Poe's "The Telltale Heart."

All of which spells a bright future for this comprehensive — but rarely-in-the-news—studio.

"The Spider's Web"—in Technicolor and for United Artists release—is directed by Godfrey Grayson whose work has recently been more tied up with television than the cinema.

The story is only the second Agatha Christie play to be filmed and in its screen version has been considerably expanded.

"I'm trying to play it for comedy as much as for its whodunit theme," said Grayson. "It's an inexplicable thing but even the most intelligent audiences in the world seem to find the situation of a disappearing corpse screamingly funny."

The all-British cast is headed by Glynis Johns, John Justin, Cicely Courtneidge, Jack Hulbert, David Nixon, Ronald Howard and Peter Butterworth.

A scene is set . . . for the Danzigers' "Spider's Web," now filming at New Elstree. Godfrey Grayson directs this screen version of the Agatha Christie stage play and here he is with Glynis Johns and Ronald Howard. Production is in Technicolor and key unit men include Jimmy Wilson, lighting cameraman, Norman Arnold, art director, Brian Taylor, production supervisor, Geoffrey Helman, assistant director

CASALINI IS HALAS ANIMATION DIRECTOR

Paul Casalini, a leading Continental animator, has been engaged by Halas and Batchelor as animation director in charge of cinema and television commercials.

Casalini, whose distinctive style has characterised much modern French cartoon work, spent several years with Comet Films and Cineaste Associates in Paris. He has also worked with Estudio Moro in Madrid and recently with Nordisk Film in Copenhagen.

During these periods several of his commercials won first prizes at advertising film festivals.

\+ + +

DIRECTOR Jack Cardiff has been put under contract to 20th-Fox. This follows the success of his "Sons and Lovers" at the Cannes Festival and the enthusiastic reception given the film by sales executives in London and America.

Cardiff is at present in Marseilles—lighting Josh Logan's production of "Fanny."

\+ + +

COMMERCIAL film-maker Stanley Schofield has just returned from Greece where he has been covering his pet subject—car rallies.

He filmed the Acropolis rally and also took advantage of the trip to obtain material for a film with backgrounds in Greece, Rome and Monte Carlo.

Shortly before this he drove 3,000 miles through Kenya, Uganda and Tanganyika with a crew covering yet another rally—the 8th East African Safari.

\+ + +

STEVEN PALLOS'S French co-production, "The Hands of Orlac," is now well into location shooting at Nice, under director Edmond Greville.

The unit—French and British—will be based at the Victorine Studios, Nice, for four weeks

continued on page 32

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Television

by TONY GRUNER

THE FUTURE of Anglo-American TV relations will be based on co-operation in the growing interchange of programmes and formats through the development and practicality of the Atlantic cable which will make it possible for tape shows of either country to be seen within a few minutes of their presentation on either British or American channels.

The two industries are also bound to compete in the rapidly growing international television market. This will mean rivalry in getting product shown by the new stations which are now being built and even in seeking a share in the ownership and operation of these stations.

Naturally, as the British industry continues to expand, the base from which these export operations develop will be stronger and Britain can expect considerable successes in its export operations

Close look

David Sarnoff, chairman of National Broadcasting Corporation, spoke on these matters this week when he arrived in London after an absence of three years "to meet a few friends in the business and take a close range look at UK activities."

Sarnoff, boss of the largest television undertaking in the world, has recently experienced the biggest avalanche of criticism of television in the history of America.

Following the corruption and payola revelations, the Federal Commission of Communications has been spotlighting attempts to change the content of networked programmes. What does Sarnoff think of the recent TV trials?

Sarnoff: "There are two issues involved: the ethical and the content side of our programmes. As far as the former is concerned, I can confidently say that we have recently taken steps to ensure that there will be no repetition of payola methods in our network. These measures have been criticised for their stringency but it is best to be on the safe side.

"Some of the criticisms of our programmes were hardly justified. Even before the investigations we were promoting a large number of public affairs, documentary, and news programmes.

"This was the natural result of the evolution of television and came quite voluntarily from us.

"In fact we are now adding more of these types of shows than at any time in the history of the network.

"I am sure that all programmes will be under closer scrutiny in the future and there may be a tendency for better quality shows to come forward, but again I don't think this is a direct result of FCC intervention and criticism from the press. We were moving towards this new field anyway."

Sarnoff added: "You must appreciate that running an American network is far different to being a station-owner in Britain. Over there we have to consider programmes from the point of view of whether they can be supported by advertisers and whether they can be sold on a nation-wide basis.

"Big prices are demanded and are paid for these types of shows. Over here a station-owner can put on an original show without having to worry whether it will please viewers outside his territory. This is the difference between our sponsored television and ITV."

I asked Sarnoff what had happened to syndication in America today. "It is going through a tough period and the cause of this is, on the one hand, the higher production costs of all film shows, and, on the other, the vast number of programmes now being offered for syndication including many successful networked shows which are enjoying a re-run."

"Station-owners can pick good shows, but many of the smaller syndicators will ultimately go to the wall. NBC is also in the syndication market through their subsidiary California National Productions."

What can the British industry offer to America? Sarnoff: "I don't know. This is a pragmatic question. There are some shows which could be suitable and others that couldn't. This is just the same as our own programmes made in Hollywood and New York. Not all of them appear to be wanted over here."

How has the 14 per cent. quota affected the volume of your business overseas? Sarnoff: "Considerably. Naturally we would like such a restriction removed although I appreciate that it is good for the British industry.

Some changes

"It is possible, though, that there may be some changes in the future that could make the situation easier. I refer to the discussions taking place for a third network over here and this will be helpful even although we have to wait until 1964.

"One thing we are looking into again is the possibility of co-production. We did consider this as a proposition several years ago. But at that time it was thought that the main advantage of making series in Britain was its cheapness. Now we are reconsidering the problem from the point of view of finding a project that is primarily suitable for the American network but also with international appeal which could easily be sold in Britain."

Why has the British TV series failed in the States? Sarnoff: "I am not quite sure about that question. We have shown one of the series. "Sir Lancelot," and CBS showed "Robin Hood." But this is not solely our responsibility.

"As I said before, the advertisers decide which of the programmes they want to present on the networks. We may have our own views but if they are paying for a national sale they want to be sure that the programme will attract the maximum number of viewers, particularly if another network has got a well-established favourite slotted against it."

Off-peak

Why then have you shown the Danziger series, "Mark Saber" and "The Man from Interpol?" Sarnoff: "Both these series were brought to us by the sponsors. They were, however, transmitted during off-peak hours, "The Man from Interpol" at 6.30 and "Mark Saber" at 10.30 p.m."

What about Independent Television Corporation's "The Four Just Men" and "Danger Man?" Sarnoff: "I did hear something about 'The Four Just Men' but presumably the sponsor cooled off. As far as 'Danger Man' is concerned, this is a new one on me."

I told the chairman that it had been in New York during the last few months. Sarnoff smiled and said: "Well, you know, it is difficult to be aware of every individual aspect of radio and television activity."

\+ + +

THIS SUNDAY the BBC will give The Rank Organisation a one-hour salute to celebrate the Group's Silver Jubilee.

The programme—Rank Silver Jubilee—will be scripted by Ernest Betts and presented by Alan Sleath, and will look back at the 25 year history of Rank film-making.

The BBC has chosen "Bulldog Jack" to represent the 1935-40 period of production, "The 49th Parallel" will represent 1940-45, "The Wicked Lady" from 1945-50, and "One Good Turn," the Norman Wisdom comedy, will represent 1950-55.

There will also be excerpts from two of Rank's latest films, "Savage Innocents," the story of Eskimo life starring Anthony Quinn, and "Doctor In Love," with Michael Craig and Leslie Philips.

The programme will also include extracts from Gaumont-British newsreels from 1935-1958 and will be introduced by Wynford Vaughan Thomas.

There will be interviews with Glynis Johns, Patricia Roc, John Paddy Carstairs, Peter Hall, Betty Box and Ralph Thomas.

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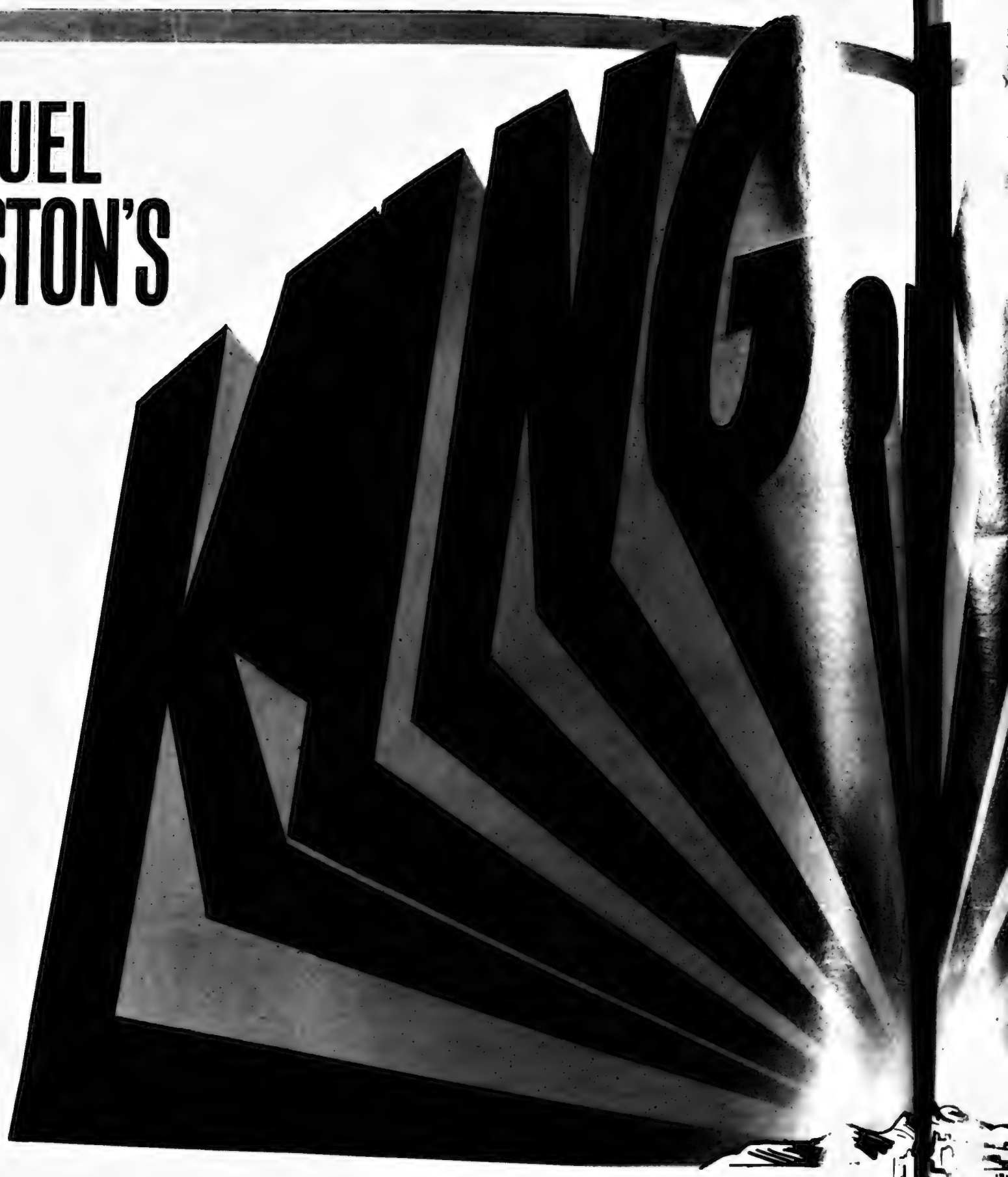

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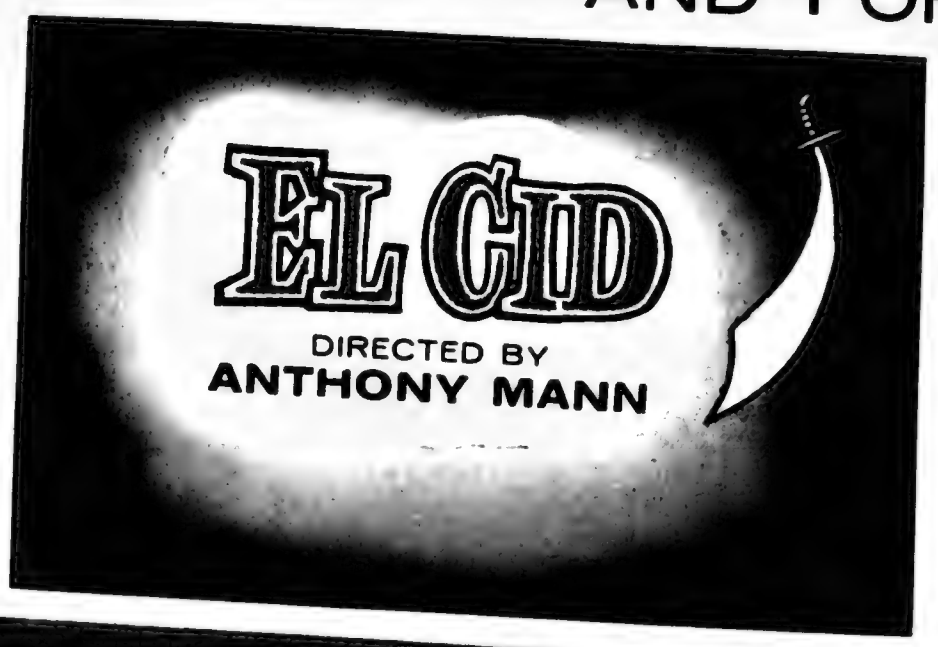
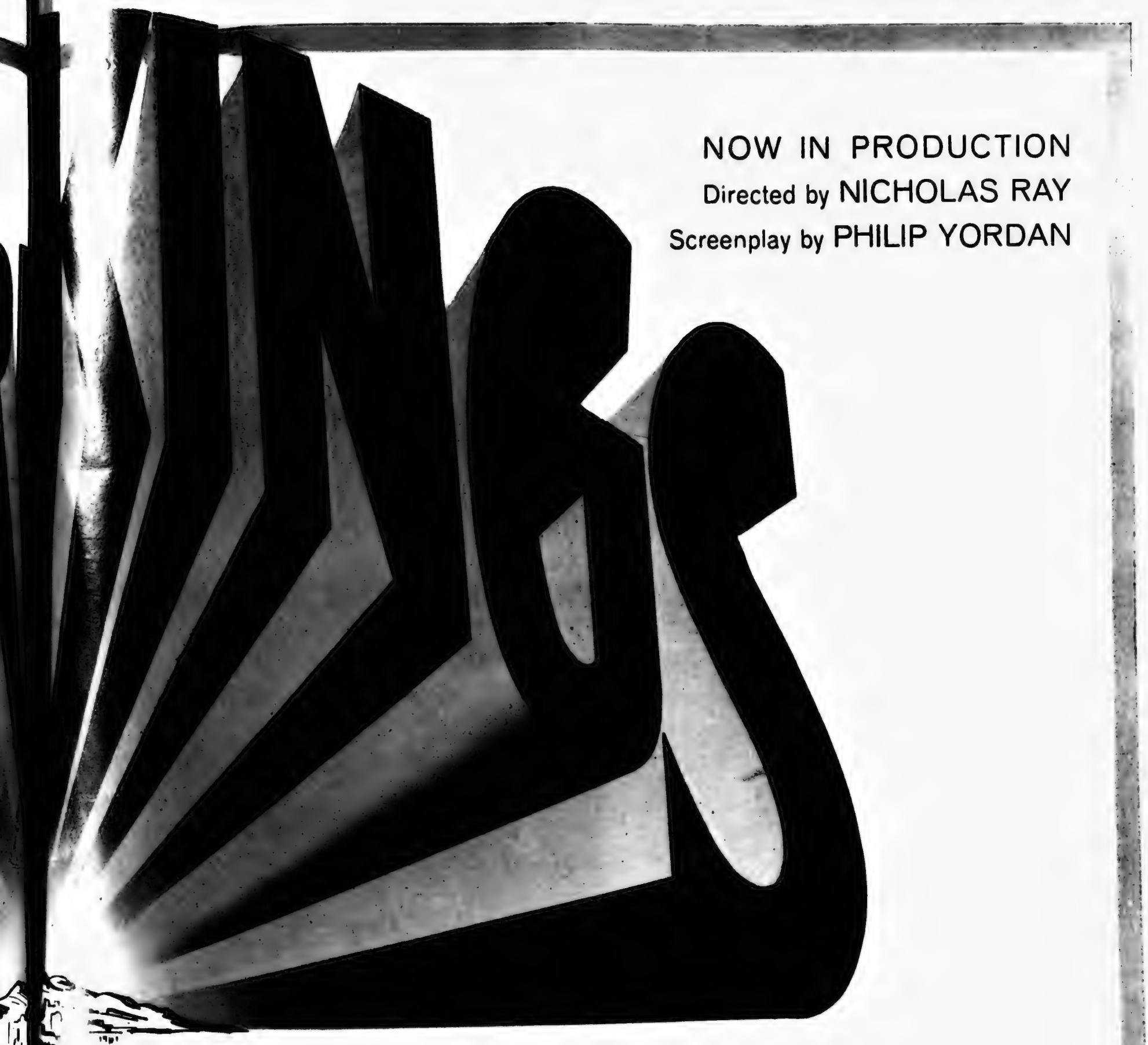
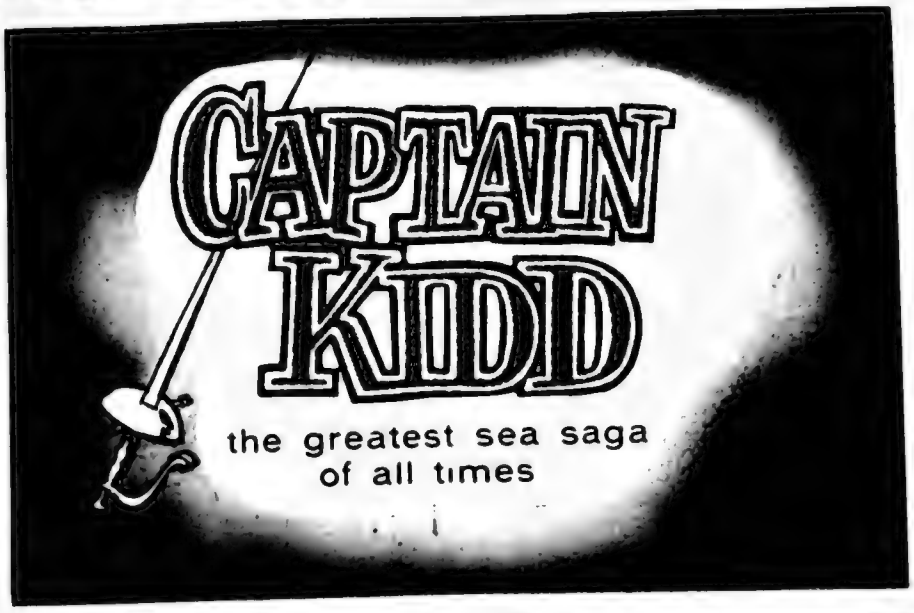




ICTIONS BY **SAMUEL BRONSTON**



Once again the Associated British Picture Corporation reception at the Cannes Film Festival proved a resounding success. Host at the party, which took place at the Carlton Hotel, was C. J. Latta, managing director of ABPC, supported by Macgregor Scott, managing director of Associated British-Pathe, and the Associated British contract artists, Tony Hancock, Paul Massie and Sarah Branch. The 250 guests included leading film distributors and producers from all parts of the world, members of the British and foreign press and a large contingent of international stars present in Cannes for the festival. Above: C. J. Latta, Tony Hancock and Macgregor Scott

ASSOCIATED BRITISH PARTY AT CANNES

Above: Zachary Scott and Sarah Branch. Journalists and stars meet at the Associated British party—Left to right: Tom Wiseman (*Evening Standard*), David Nathan (*Daily Herald*), Trevor Howard, Leslie Mallory (*News Chronicle*), Tony Hancock and Cecil Wilson (*Daily Mail*). Below: Sarah Branch and Paul Massie; C. J. and Mrs. Latta with two naval commanders from the United States Sixth Fleet

Above: Hans and Lotte Hass with Tony Hancock at the Associated British reception; Lew Grade, C. J. Latta, Arthur Askey, Nat Cohen and Mrs. Lew Grade

Above: Paul Massie and Jean Cocteau; Macgregor Scott, Bill Boxer, C. J. Latta and Van Johnson. Below : James Carreras is welcomed by Paul Massie. Also in the picture are : Mrs. Carreras, Sarah Branch, and Macgregor and Mrs. Scott ; Macgregor Scott with guests; Cecil Madden (BBC), Tony Hancock and Trevor Howard

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Showmanship

by FRANK HAZELL

THE YEARS when the cinema was blamed by all the do-gooders for every social evil have left their mark in the field of showmanship—the selling of films has become stamped in the same pattern as the more prosaic of advertising campaigns.

No longer do we search for the sensational, the unusual and the off-beat stunt, but are content to sell each new film to the set formula of the "family approach." We should take a closer look at what the public buys and how it is influenced to buy.

Newspaper serialisations on the torrid and varying love lives of the known and even the unknown send the circulations soaring. Top circulation newspapers thrive on sensation and sell in the old manner of showmanship.

Books that reach the best-seller brackets rarely achieve that only on artistic merit: the slightest hint of censure or possible banning sends the public rushing to the book stalls. However much we look at our social conscience, these are the facts: the public needs to be shocked out of its lethargy regarding the cinema.

I would be the last to suggest that cinema showmanship should be brought down to the level of the dirty postcard or the more suggestive strip show, but the church bazaar approach is not making any impression.

What are we frightened of offending—public taste, the cinema's responsibility to the public, or a sense of believing that films must have a message?

The public wants to be entertained, thrilled and excited. Our showmanship must offer that kind of release.

THE COMPANY OF SHOWMEN

Really beating the drum

FOR some time I have been saying that we should beat the drum more vigorously, and **J. C. Pleasants,** Gaumont, Chatham, carried this out literally. For "Around the World in 80 Days" he had the top hatted, bewhiskered gent, going around town with a large lettered drum inviting the citizens to "Roll up—Roll up." Press liked the idea and gave pictorial coverage.

L. W. Graves, Odeon, Lowestoft, had a full composite page and another half-page on the contest for "Our Man in Havana." The attractive Hoover foyer display was used, and there were more than 30 window displays in dealers' shops.

Adopted

St. Albans "adopted" Sheila Gallagher, whose film "Too Young to Love" was playing at the Gaumont, when she made a personal appearance at the theatre. **R. Palmer** stressed, that as well as being her first film, it was also her first personal appearance, and he arranged that following her visit to the theatre, she attend the Press Ball.

The visit seems to have been handled with a fine showmanship flourish and the gala performance had as its main guests, the Mayor, Deputy Mayor and members of the Probation Service.

On first glance, I thought the campaign of **F. Reay,** Odeon, Sunderland, for "On the Beach" had missed the mark. He had arranged a most professional and attractive Fashion Parade and an "On the Beach" dance, but considering the background of this film I thought this was perhaps just a little too prosaic. He did, however, incorporate in a theatre display, a Civil Defence Exhibition, and also arranged an Auxiliary Fire Display and Practical Demonstration, which brought the campaign back into the right perspective.

The dance contest and the fashion parade seems to have reached a large number of the teenagers and, let us hope, once being persuaded to visit the theatre they would have found the large and comprehensive display of Civil Defence more than of passing interest.

A special viewing for the members of the Civil Defence committee and the chief officers of the corporation gained press mention, and pictorial coverage was gained for the special "rescue" demonstration given by the Fire Brigade. A neat and comprehensive campaign which incorporated the fringe selling on the film title and the more important issues of the film's story.

Pickets

There is nothing like a crowd of pickets outside a theatre to cause a stir. **D. J. Watts,** Odeon, Salisbury, when showing "On the Beach" had members of the Nuclear Disarmament Campaign distributing leaflets. There was also some healthy correspondence in the local paper on nuclear disarmament.

Well-deserved press coverage was also gained for the outstanding effort of the children's club in collecting silver paper and milk bottle tops to help buy a dog for the Blind Association. Craig Douglas, the "pop" singer, came along and exhorted members to even greater efforts in the coming year.

D. E. Jones, Odeon, Port Talbot, secured outstanding press on the activities of his Saturday morning club. For the talent contest which had a half-page of pictures, more than 1,100 youngsters crowded into the Odeon and local stage personalities came along to judge and generally add to the fun.

Other coverage was on the part some of the older club members take in the work of the St. John Ambulance Brigade, and on the guitar-playing group which demonstrates its talents in the modern musical idiom on the stage each Saturday.

R. S. Serrell, Gaumont, Chesterfield, had some attractive window and shop display for "Pillow Talk," but his main press came from a collection he made in the theatre foyer during playweek, for old clothing and bedding for the victims of the Agadir tragedy. A notice asked patrons to think whilst they were enjoying the gay comedy of those who had nowhere to lay their heads. The appeal seems to have been well received and the response good.

Ronald Dunbar, Academy, Brighton, had two of his male staff dressed in sailor's uniform, and an attractive young lady with a "lettered petticoat," making a tour of the town distributing leaflets for "Operation Petticoat." A foyer display was arranged of diving equipment, and there was a fair number of shop windows on varying tie-up themes.

An ideal theatre display for "Deadline Midnight" was supplied by the *Stoke-on-Trent Times*. **G. E. Bennett,** Gaumont, Burslem, arranged this story of a newspaper, and the people who work on it, providing the kind of public relations that can help so much in future press contacts.

Shave night

Mr. Bennett had further press mention when a Port Vale inside-forward promised to have his beard shaved off on the stage of the Gaumont if his team were knocked out of the Cup. They were, and along he went for what the paper described as the "big shave night."

Some excellent displays and impressive newspaper advertising was gained by **H. J. Cowick,** St. Georges, York, for "Pillow Talk." A record-turning window display staged by the Co-operative Society had an attractive young lady in bed. Other furniture stores made features of bedroom furniture.

A quarter-page advertisement was taken by one store giving details of "Doris," a real model, to be seen in an exciting display of room furniture. She wore a changing selection of nightclothes, and the pyjama game was watched closely by the police, who had fears of obstruction with the gathering crowds.

Newspaper painting contests are very much the normal pattern of cinema advertising, but those arranged by **C. W. Roberts,** Odeon, Wareham, for "The Five Pennies" had outstanding

NEW MEMBERS

H. J. GILBERT, Savoy, Enfield.
J. RICHARDSON, A/M., Theatre Odeon, Leicester.

pre... support and a fine entry. The Sheaffer Pen Co... ny agreed to supply the prizes.

A ... **Harris-Quelch,** Odeon, Brentwood, with the ...inting of an exhibition on "Crime Pre-ver... " has started a regular cycle of exhibi-tio... r display to patrons while waiting in the the... foyers. His initial effort had good press me... d.

A ...ce **Cheepen,** Astoria, Old Kent Road, is a f...master at handling the personal appear-anc... He should be, for he has mounted quite a f... in his time. Bill Owen came along to sup... the screening of "Shakedown," and as wel... as fine audience reaction, press gave top cov...ge. Owen is, of course, a natural for the Old ...ent Road, and the Peckham area, where he ... made a "personal."

A ...oin in the fountain idea was used by **G. Loc...yer,** Odeon, Stafford, for his "Five Penn...s" campaign. Linked to the Mayor's Charity Almshouse Appeal, the art school produced an attractive foyer display, and patrons were asked to give five pennies to the charity. The appeal gained good press mention and the theatre's effort was mentioned at the Town Council meeting.

L. Page, Odeon, Leicester, arranged with the six largest factories to overprint their staff wage packets with a plug for "They Came to Cordura." A sure way of having the message read— in many cases by the wife as well!

A 15-mile march was organised amongst members of the Leicester City and County Cadets in competition for the Cordura Cup. This gained fine press mention and obviously provided yet another talking point for the film.

W. Prodgers, ABC's Devon and Cornwall district manager, presents P. G. Smith, the district engineer, with a silver tankard on his retirement. The presentation took place at the Regal, Torquay, and was attended by other chief projectionists from the district

The Showman also commends . . .

Figures in parentheses indicate number of credits

ALEXANDER, R., Odeon, Bilston: A Private's Affair, I'm All Right Jack, North West Frontier (2). **Allgood, J. V.,** Empire, Mansfield: Desert Mice. ...ies, **A. G.,** Broadway, Peterborough: Pillow Talk. **Alexander, J.,** Gaumont, Wolverhampton: Public ...tions. **Allen, D. E.,** Odeon, Coventry: The ...l's Disciple. **Adams, H. W.,** Odeon, Godalming: ...e Turn Over, Thunder in the Sun (2). **Andrews, ...** Odeon, Kingswood: North West Frontier. **Allan, ... G.,** Roxy, Glasgow: North West Frontier, The ...ls and the Bees (2). **Askew, M.,** Odeon, Kenton: ...ert Mice. **Amerena, P. C.,** Odeon, Ramsgate: ...the Beach. **Abell, D. G.,** Odeon, Brighton: The ...le of the Sexes.

B...SSENDEN, F. E., Gaumont, Dover: Pillow Talk, ... In Arms (2). **Blease, G. B.,** Odeon, Bolton: ...rth West Frontier. **Bentley, G. R.,** Odeon, Llan...dno: The Horse Soldiers, They Came To Cordura ... **Bird, T. W.,** Gaumont, Whitley Bay: Five Gates ... Hell, Third Man On the Mountain, Pillow Talk ...). **Brown, J. A.,** Gaumont, Edinburgh: Follow A ...r. **Brown, C. E.,** Gaumont, Preston: The Horse ...ldiers. **Brooker, W. E.,** Odeon, Whalebone Lane: ...e Jayhawkers. **Browne, J. E.,** Odeon, Yeovil: Be...ved Infidel. **Butler, B. H.,** A/M, Odeon, Brixton: ...peration Petticoat. **Baker, R. A.,** A/M, Hippo...me, Colchester: Pillow Talk. **Birse, H. C.,** New ...ictoria, Edinburgh: On the Beach. **Barstow, D. J.,** ...aumont, Portsmouth: Happy Anniversary. **Baker, ... H.,** Odeon, Portsmouth: Too Young To Love. **Bainbridge, J. S.,** Gaumont, West Hartlepool: The ...Wonderful Country. **Barton, E. D.,** Odeon, Bath: ...llers of Kilimanjaro. **Bishop, D. R.,** Playhouse, ...uildford: The Best of Everything. **Barry, E.,** Gau...mont, Bournemouth: Our Man In Havana. **Beetles, ... W.,** Odeon, Cheetham Hill: That Kind of Woman. **Browne, P. G.,** Odeon, Harlesden: Happy Anniversary, Operation Petticoat, Never So Few, A Touch of Larceny (4). **Bowen, S. H.,** Odeon, Newport: They Came To Cordura. **Brewis, T.,** Pavilion, Newcastle: Odds Against Tomorrow. **Betteridge, J.,** Gaumont, St. Albans: The Story on Page One. **Brooks, W. G.,** Ritz, Market Harborough: Public relations.

CRAWFORD, W., Gaumont, Hamilton: Desert Mice. **Carpenter, A. M.,** Odeon, Sutton Coldfield: The Devil's Disciple. **Chapman, T. F.,** New Empress, Nottingham: Public relations, children's club, Behemoth the Sea Monster, The Man Who Could Cheat Death, theatre publicity, Carry on Teacher (6). **Carey, D. P.,** A/M, Odeon, Portsmouth: The Heat of the Summer. **Crawley, V. A.,** Odeon, Sevenoaks: The Horse Soldiers, Follow A Star (2). **Crawshaw, R.,** Odeon, Taunton: Desert Mice. **Clarke, D.,** Gaumont, Stoke-on-Trent: The Shakedown. **Channing, T.,** Gaumont, Middlesbrough: Desert Mice, Pillow Talk (2). **Cook, R. L.,** Odeon, Middlesbrough: Public relations. **Cane, P.,** A/M, Odeon, Southsea: Happy Anniversary. **Crane, C. J.,** Odeon, Norwich: On the Beach. **Close, C. C.,** Gaumont, Bristol: Happy Anniversary. **Clark, C.,** Odeon, Scotstoun: The Devil's Disciple. **Carter, A.,** Odeon, Guernsey: On the Beach. **Collings, B. E.,** Rialto, Liverpool: The Five Pennies. **Cockburn, R. C.,** Odeon, Skipton: Blind Date. **Chappelow, J. M.,** Odeon, Colindale: Desert Mice. **Crawford, W.,** Gaumont, Hamilton: The Heat of the Summer. **Campbell, H.,** Ritz, Southend: Pillow Talk. **Cooke, W. G.,** Odeon, Kettering: Anatomy of a Murder. **Connett, F. A.,** Gaumont, Weymouth: Anatomy of a Murder. **Craig, B. I.,** Odeon, Cardiff: Tamango. **Curry, J.,** Gaumont, South Shields: Loving You, Pillow Talk (2). **Cranfield, G. W.,** Odeon, Oldham: The Navy Lark. **Calcott, J. J.,** Gaumont, Walham Green: The Story on Page One. **Churcher, A. R.,** Ambassador, Hayes: Operation Petticoat. **Clarke, L. R.,** Majestic, Staines: On the Beach.

DEMAECKER, W. D., Mayfair, Battlefield: Jet Storm, Jack the Ripper, The Boy and the Bridge, Demons of the Swamp, The Rabbit Trap (5). **Denning, B. F.,** Plaza, Plymouth: Behemoth the Sea Monster, Tommy the Toreador, Expresso Bongo (3). **Davis, P.,** Odeon, Harlow: Public relations. **Davies, W.,** Empire, Glossop: North West Frontier. **Dunbar, R. A.,** Academy, Brighton: On the Beach. **Davis, D. M.,** A/M, Gaumont, Reading: Pillow Talk. **Downes, R. H.,** Gaumont, Birkenhead: The Shakedown. **Donaldson, A. M.,** Odeon, Greenock: Look At Life, Third Man On the Mountain (2). **Dawson, G. V.,** Odeon, Worthing: On the Beach. **Ditcham, C. T.,** Odeon, Kingston: Around the World in 80 Days. **Deacon, V. H.,** Gaumont, Coventry: The Horse Soldiers.

ELCOCK, G. P., Odeon, Deal: On the Beach. **Edmondson, K.,** Odeon, Chester: The King and I.

FINNIS, H., Gaumont, Allerton: The Devil's Disciple. **Firman, S. A.,** Odeon, Hatfield: Theatre publicity. **Frewin, G. D.,** Gaumont, Rochester: The Devil's Disciple, Pillow Talk (2). **Freedman, L.,** Odeon, Perry Barr: North West Frontier. **Farmer, R.,** Gaumont, St. Albans: The Shakedown. **Fray, R. W.,** Gaumont, Hinckley: Look At Life, The Five Pennies, Follow A Star (3).

GOMPERTZ, F. H., Odeon, Chichester: Third Man On the Mountain. **Green, J. A.,** West End, Birmingham: Theatre publicity, public relations (2). **Gasper, K. J.,** Odeon, Hornchurch: The Horse Soldiers, Beloved Infidel, They Came To Cordura (3). **Girdler, R. C.,** Dominion, Hounslow: Desert Mice. **Goodwin, E. S.,** Odeon, Cleveleys: North West Frontier. **Gibson, A. M.,** A/M, Gaumont, Greenock: They Came To Cordura. **Gilchrist, B.,** Gaumont, Carlisle: Beloved Infidel. **Green, G. J.,** Odeon, Chorley: The Five Pennies. **Ghisletta, E.,** Odeon, Well Hall: Operation Petticoat. **Ghisletta, A. M.,** Odeon, Penge, Theatre publicity. **Greenwood, C.,** Odeon, Lancaster: Beloved Infidel. **Graves, L. W.,** Odeon, Lowestoft: On the Beach. **Greaves, W. L.,** Gaumont, Dudley: Desert Mice. **Gurr, C. W.,** Odeon, Barnet: A Touch of Larceny, Career (2).

HAWKINGS, T. W., Palace, Arbroath: Theatre publicity. **Holroyd, J. D.,** Gaumont, Swindon: S.O.S. Pacific. **Hutchings, D.,** Odeon, Plymouth: Pillow Talk. **Humphryes, W.,** Odeon, Sittingbourne: The Five Pennies. **Henderson, W.,** Gaumont, Ashton-under-Lyne: The Navy Lark. **Hobart, S. J.,** Odeon, East Dulwich: The Horse Soldiers, Operation Petticoat (2). **Howes, G. A.,** Gaumont, Salisbury: Desert Mice. **Higgins, H. R.,** Gaumont, Burton: Desert Mice. **Hubball, H.,** Odeon, St. Albans: Stage show. **Harman, L. H.,** Gaumont, Weston-super-Mare: Babette Goes to War. **Hardie, W. W.,** Villa Cross, Handsworth: They Came to Cordura. **Harris, J. R.,** A/M, Odeon, Worcester: Third Man on the Mountain, stage show (2). **Harvey I. B.,** A/M, Gaumont, Finchley: Career. **Hall, H.,** Cavendish, Derby: S.O.S. Pacific.

INGLEDEW, A. G., Odeon, Finchley: The Jaywalkers, The Story on Page One, The Shakedown (3).

JONES, W. T., Odeon, Newport: Anatomy of a Murder. **Jones, D. E.,** Odeon, Port Talbot: Anatomy of a Murder.

KING, T., Alexandra, Aldershot: Five Gates to Hell.

continued on page 30

KINE.-MGM SHOWMANSHIP CONTEST

Pony tale on 'The Big Hunt'

MANAGER of the Regal, Uxbridge, **L. P. Ward,** put two good schemes into operation to exploit the programme "The Wreck of the Mary Deare" and "The Big Hunt."

He linked "The Big Hunt" with the International League for the Protection of Horses. Two small ponies, rescued from cruel homes, attended a screening to launch a "big hunt" for funds for a proposed rest home. This produced very good press and photographic coverage, proving that a good knowledge of local conditions can be very helpful in promoting publicity and goodwill to the cinema.

When Ward learned that Michael Anderson, director of "The Wreck of the Mary Deare," lived locally and had just returned from Australia, he invited Mr. Anderson and his son to view the film. This resulted in a successful visit and a large amount of interesting editorial in the local paper.

P. J. Cordier of the Rex, Norbury, sends a good campaign on "The Wreck of the Mary Deare."

He sent personal letters to local VIPs . . . in bottles. The stunt produced first-class editorial in the local press.

Another bottle idea, featured the distribution of three thousand miniature plastic frogmen in sealed envelopes overprinted with credits. When placed in a bottle of water the frogman sinks, and ascends when the screw cap is tightened or loosened. These frogmen gimmicks were obtained free of charge from the manufacturers of Shredded Wheat.

Some fine foyer displays linked with Fontana Books and model kits were well received by patrons. Several window tie-ups were also arranged.

Three thousand painting competition leaflets were handed to children with promoted prizes of model kits and beach accessories offered for the best entries. A shipbuilding contest was also staged.

Touring the streets, prior and during playdate, was a decorated float made of hardboard and decorated with colourful blow-ups. The front-of-house carried a 20ft. x 8ft. banner and several other displays and accessories.

"Wrecks Cinema" was inserted into the canopy front, and this resulted in considerable word-of-mouth publicity.

Scooter rally

For the screening of "North By Northwest" at the Odeon, Halifax, manager **G. H. Shepperd** arranged a scooter rally. This was staged with the assistance of the police and the Halifax Courtesy Club. A route card was duly compiled with the direction as near North By Northwest as possible.

Five scooter clubs were invited to participate for an inscribed silver cup. A good turnout of riders and machines resulted, these started the rally from the theatre.

The success of this rally can be seen from the amount of press it received in the *Halifax Daily Courier*, the *Yorkshire Evening News* and the *Yorkshire Post*.

Gimmick throwaways were also used to publicise playdate.

A member of the theatre staff dressed in legal robes toured the town of Folkestone to publicise "Libel" at the Odeon.

Manager **R. W. Lane** also arranged for contents bills to be used by newsboys and the distribution of personal letters.

During the three weeks prior to playdate, stickers were used on outgoing mail. Teaser cards and box-office cards were used.

At the end of the film trailer special announcements were made giving added in[illegible] to the presentation.

A 9in. D.C. block featuring six[illegible] was placed in the *Folkestone* [illegible] stills readers were invited to caption each[illegible] and

Another manager to exploit "[illegible] was **H. Bedford** of the Gaumont, Derby.

A "barrister" was sent around[illegible] and delivery vans of a co-operating [illegible] were decorated with credit publicity.

Inside the theatre an attractive fo[illegible] display was installed, while 3 ft. cut-out lette[illegible] spelling the film title were fixed on the stage a[illegible] illuminated with miniature lamps, wired to [illegible] same circuit as the tabs.

Invitations were sent to local digni[illegible]ries to attend the opening night.

Throwaways with a legal quiz were c[illegible]ulated, having several promoted monetary priz[illegible] offered for correct entries.

Several thousand overprinted bags were used by fifteen branches of the co-operative society.

The suspense strip caption idea was used in leaflet form, with a local jeweller supplying the prizes.

Keys were left around the town, with a label attached reading:—"This is the key to the best film in Derby this week, etc." Some of the tags invited the finder to submit the key to the theatre box-office to obtain guest tickets.

Foyer display

Another manager who exhibited "Libel" was **H. S. Campbell,** of the Ritz, Southend. He arranged a foyer display in advance of play week consisting of a quad, star portrait and the tie-in copy. Window cards were used around the town in shops and restaurants.

The *Southend Times* printed editorial headed "Are You A Double?" This was followed by an invitation to readers to participate in a search for doubles of famous film stars. Promoted prizes were awarded to the winning entries.

A thousand heralds were distributed away from the theatre and a street stunt featured a barrister and briefcase with credits prominent.

"It Started with a Kiss" received publicity initiated by **C. W. Roberts** at the Odeon, Wrexham.

Theme music was plugged over the non-sync., and box-office cards were distributed to hotels and clubs.

Autographed portraits were handed out at youth clubs; glossy postcards were circulated in a similar manner, and overprinted b[illegible]oons proved a "winner" at a press charity ball.

Good use was also made of the Kleenex tissue tie-up, with samples being distributed far [illegible] field. Editorial appeared in the *Wrexham Lead[illegible]*.

THE SHOWMAN ALSO COMMENDS—continued

Kanter, C., Odeon, Epsom: Operation Petticoat. **Kay, S.**, Odeon, Greenwich: Journey to the Centre of the Earth

LEWIS, J. D., Gaumont, Wednesbury: North West Frontier, That Kind of Woman, The Navy Lark, Fiend Without a Face (4). **Levenson, A. G.**, Gaumont, Hendon: The Story on Page One. **Lendrum, E. P.**, Odeon, Faversham: Bundle of Joy, Beloved Infidel, Career (3). **La Haye, A.**, Gaumont, East Ham: Around the World in 80 Days, The Jayhawkers (2). **Lane, R. W.**, Odeon, Folkestone: On the Beach. **Learmonth, W.**, Gaumont, Perth: North West Frontier, S.O.S. Pacific (2). **Larrosa, E.**, Gaumont, Bootle: North West Frontier. **Laing, W. D.**, Odeon, Aylesbury: S.O.S. Pacific. **Lamb, W. A.**, Tivoli, Glasgow: North West Frontier. **Lucas, R.**, Gaumont, Southampton: Stage show, On the Beach (2). **Lewis, H. E.**, Gaumont, Luton: Odds Against Tomorrow. **Lord, A. J.**, A/M, Odeon, Brixton: On the Beach. **Lennox, G.**, Toledo, Muirend: Children's club, public relations, Killers of Kilimanjaro, The Mummy (4)

MINNICAN, H. N., Gaumont, Sunderland: Pillow Talk. **Moore, D.**, Odeon, Bridgwater: Upstairs and Downstairs. **Martin, G. G.**, Odeon, Gillingham: Pillow Talk. **Mills, P. J.**, Gaumont, Liverpool: Odds Against Tomorrow, The Horse Soldiers (2). **Mole, F. B.**, Odeon, Warley: Children's club. **Moffat, W. T.**, Gaumont, Southsea: Too Young to Love. **Martin, L. A.**, Gaumont, Romford: Babette Goes to War. **McLaughlin, T. F.**, Odeon, Hounslow: Beloved Infidel. **Milborrow, K.**, Odeon, South Norwood: Operation Petticoat. **Murphy, P. D.**, A/M, Odeon, Chester: Loving You. **Marshall, P. T.**, Gaumont, Burnt Oak: Beloved Infidel. **Mepsted, L. E.**, Odeon, Wealdstone: The Jayhawkers, The Shakedown (2). **Moar, S.**, Odeon, Crosby: They Came to Cordura, North West Frontier (2). **Monteith, S. C.**, Gaumont, Anniesland: The Devil's Disciple. **Major, R.**, Rex, Farnborough: The Five Pennies. **Marsh, W. W.**, Odeon, Greenwich: Expresso Bongo. **Moneypenny, L. A.**, Odeon, Jersey: Our Man in Havana. **McIver, R. C.**, Odeon, Ashford: On the Beach. **Moorse, M. S.**, Gaumont, Doncaster: They Came to Cordura. **Matthews, H. O.**, Odeon, Falmouth: Third Man on the Mountain. **Merrill, J. A.**, Empress, Tuebrook: S.O.S. Pacific. **Murray, W. S.**, Gaumont, Anfield: S.O.S. Pacific.

NEWMAN, G., Capitol, Leith: The Four Skulls of Jonathan Drake. **Norrie, M. N.**, Odeon, Andover: The Heat of the Summer, Follow a Star (2).

OLIVER, R. J., A/M, Savoy, Portsmouth: Children's club.

PAYNE, J. D., Gaumont, Holloway: Operation Petticoat, stage show, A Touch of Larceny, Press publicity (4). **Putsman, L.**, Gaumont, Birmingham: Desert Mice, Anatomy of a Murder, public relations, theatre publicity (4). **Phillips, J. C.**, A/M, Regal, York: Girls Disappear. **Pryor, W. E.**, Odeon, Aberdeen: Anatomy of a Murder. **Porter, K.**, Regal, Bicester: I Want to Live. **Parker, R. W.**, Savoy, Exeter: A Summer Place, Please Turn Over, The F.B.I. Story (3). **Pleasants, J. C.**, Gaumont, Chatham: Pillow Talk, The Navy Lark (2). **Phillips, T.**, Odeon, Luton: The Five Pennies. **Pollard, W.**, Odeon, Guide Bridge: The Devil's Disciple. **Philcox, J. S.**, Gaumont, Bradford: Five Gates to Hell. **Pulman, P. C.**, A/M, Westover, Bournemouth: A Summer Place, The Nun's Story, Please Turn Over, The Scarface Mob (4). **Pinder, L. E.**, Odeon, Forest Gate: Operation Petticoat. **Pickering, K.**, Whitehall, Rotherham: Jack the Ripper, Killers of Kilimanjaro, theatre publicity, Jet Storm, The Big Circus (5). **Perkins, S.**, Regal, Farnham: They Came to Cordura. **Pearman, F. W.**, Gaumont, Wimbledon: Odds Against Tomorrow. **Pearce, H. W.**, Odeon, Boston: Stage show. **Paxton, A. C.**, A/M, Regal, Aberdeen: The Rough and the Smooth, Alive and Kicking (2). **Pitman, S. T.**, Gaumont, Frome: Loving You. **Pass, D. H.**, Odeon, Dudley: The Horse Soldiers. **Pretty, B.**, Gaumont, Wakefield: Pillow Talk, Blind Date (2). **Page, L.**, Odeon, Leicester: On the Beach.

More Credits

"The House of the Seven Hawks."—A. R[illegible]er, Odeon, Guernsey.

"Never So Few."—B. T. Yeoman, Odeon, T[illegible]ser-ham; R. T. Evans, Gaumont, Shepherds Bus[illegible] J. Hobart, Odeon, East Dulwich; C. B. Wills[illegible]son, Camberwell; F. J. Fontaine, Odeon, Nottingh[illegible] G. Stansfield, Odeon, Manchester; C. C. Clos[illegible]Gaumont, Bristol; G. E. Sewell, Odeon, Romford[illegible] F. Davis, Odeon, Ealing; D. W. J. Willmott, [illegible]ecr, Walton-on-Thames.

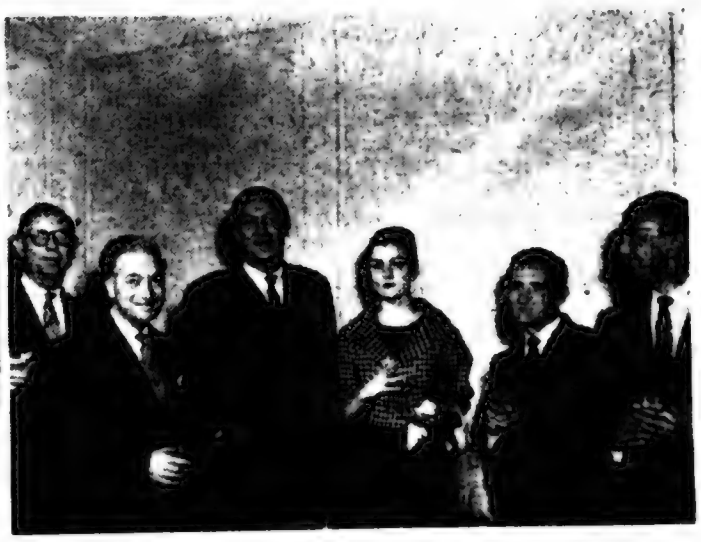
"The Wreck of the Mary Deare."—P. R[illegible]ffe, Regal, Wembley; R. Tasker, Lonsdale, [illegible]ter; J. J. Dixon, Rex, Leytonstone.

"Libel."—J. D. H. Doveton, Gaumont, S[illegible]on; E. Bromley, Gaumont, Oldham; A. E. D[illegible]on, Odeon, Darlington; C. D. Conway, Odeon, [illegible]ere-ford; D. P. Fail, Gaumont, North Shie[illegible]l; Page, Odeon, Leicester.

"North by Northwest."—Miss L. Watt, Odeon, [illegible]eat-bridge; R. C. Cockburn, Odeon, Skipton; [illegible] W. Beetles, Odeon, Cheetham Hill; R. W. Ward, Gaumont, Wallasey; C. D. Conway, Odeon, He[illegible]ford; W. A. S. Lamb, Tivoli, Glasgow; R. W. Fray, Gaumont, Hinckley; E. Williams, Gaumont, Wa[illegible]ond; L. Wilkinson, Odeon, Nottingham.

ABPC THANKS PATHE PRODUCTION TEAMS

The directors of Associated British Picture Corporation were hosts at a "Thank You" luncheon to the executive and production teams of Pathe Productions, Pathe News and Pathe Laboratories for the world success of the Royal wedding picture "May Wedding," and the Pathe newsreel on the wedding and the FA Cup Final. In expressing appreciation, D. J. Goodlatte, managing director of Associated British Cinemas, paid tribute to the organisation, team spirit, skill and around-the-clock effort. Above (left): Tony Cummins, Terry Ashwood and Cyril Phillips, heads of Pathe News, Productions and Laboratories. Right: Robert Clark and C. J. Latta



Ab : W. Cartlidge, C. H. Summers, C. J. Latta and Terry Hunter; group including Terry Ashwood, Dr. E. G. M. Fletcher and G. wberry; Terry Ashwood and members of the Pathe Productions team. Below: Tony Cummins and members of the Pathe News production tea Cyril Phillips with R. H. Bomback and G. W. Stanwix; J. H. MacDonald, M. Mayhew and C. H. Summers; D. J. Goodlatte with Miss M. Pengelly, Miss G. Field and Miss M. Wallers

REVIEWS—contd. from page 13

but Judy continues her studies while "keeping house." Judy's mother disapproves of the match and cunningly buys expensive furniture for the young couple's apartment. Steve resents this, he and Judy quarrel and when Chuck, Judy's vicious former boy friend, makes it appear that Judy is encouraging him Steve really blows his top, and Judy returns home. Later, she asks Chuck to arrange a meeting between the three of them so that he can tell Steve the truth. Chuck tricks Judy into seeing him alone in his film magnate father's studio and attacks her. Meantime, Steve learns of Chuck's duplicity and rushes to Judy's rescue. The two men fight on the catwalk. Chuck touches a high voltage wire and crashes to his death. Judy and Steve are then reunited.

Production.—The picture, yet another addition to the ever-widening teenage cycle, wastes no footage moralising. Anita Sands charms as the self-conscious Judy, Ronald Foster scores as the proud, hard-working Steve, and Chris Robinson is a horror as Chuck, but Louise Arthur hams as Judy's mum. The billing and cooing heightens feminine appeal, the spectacular scrap between Steve and Chuck really grips, and the theme song is tuneful. No lack of variety here.

Points of Appeal.—Holding tale, resourceful young players, woman's angle, title, terrific finale and convincing atmosphere.

The Beatniks

British Lion. American (A). Directed by Paul Frees. Featuring Tony Travis, Joyce Terry and Peter Breck. 6,162 feet. Release not fixed

TEENAGE delinquent melodrama, rough-cast in "it's never too late to mend" mould and titivated by songs. It's about a "little tough guy" who spectacularly makes the grade as a singer, but finds it hard to break with his unfortunate past. The leading characters invite scant sympathy, but they are realistically drawn and shrewdly deployed against convincing backgrounds. The overall carries no mean kick. Reliable "second."

Story.—Eddie, a disillusioned youth, is one of an undisciplined teenage gang which robs tradespeople. Bayless, a talent scout, hears Eddie sing and offers the lad a TV guest spot, and he accepts. The other hoodlums, headed by Moon, a flick-knife paranoiac, and Iris, a good time girl, scoff at Eddie's attempts to reform. Helen, Bayless's secretary, encourages Eddie, but Moon becomes more and more difficult and eventually goes berserk. Murder is committed, but finally Eddie jeopardises his life and sacrifices his future to bring Moon to justice and end the gang's reign of terror.

Production.—The picture clearly shows what causes America's mixed-up kids to tick, but wisely eschews moralising. Joyce Terry pleases as the right-thinking Helen. Karen Kadler scores in contrast as the wayward Iris. Tony Travis acts naturally and sings adequately as the chastened Eddie, and Peter Breck pulls out all the stops as psychopath Moon. It has some feminine appeal, the song numbers are logically introduced, and the climax is nothing if not salutary.

Points of Appeal.—Hard-hitting tale, talented young cast, crisp direction, hearty highlights, tunes, title and handy footage.

Sign of the Gladiator

Anglo-Amalgamated. Italian (U). Dyaliscope. Photographed in Eastman Color. Directed by Vittorio Musy Glori. Featuring Anita Ekberg George Marshall and Folco Lulli. 7,672 feet. Floating release

LARGE-SCALE spectacle, presented in Dyaliscope and Eastman Color. It hinges on conflict between the Romans and Syrians during 217 AD, and culminates in the comely queen of the latter becoming a Roman general's cutie. The play doesn't take itself or history seriously, but Anita Ekberg's prominent curves, its sweeping panoramas, intimate "bedroom" sequences and terrific battle scenes, superbly photographed, keeps its end up. Despite its unintentional humour, it may well have those who disregard its obvious exploitation possibilities laughing on the other sides of their faces. Very good mass hokum.

Story.—Zenobia, beautiful Queen of Palymra, breaks an alliance with the Roman Empire and sends Syrian hordes against the enemy. Marcus Valerius, a handsome Roman general, is captured, but escapes, aided by Julian, a Centurion admirer of Bathsheba, Zenobia's sister-in-law. Valerius returns and gains Zenobia's favour by pretending to work against the Romans. Zenobia and Valerius prepare for battle, but while Zenobia is away Semanzio, her treacherous Prime Minister, grabs the throne and sentences Bathsheba to death. A Roman Legion then enters the city, Semanzio is killed and Bathsheba is crowned Queen, but, meanwhile, Valerius betrays Zenobia. At Zenobia's trial for sedition against the Roman Empire, Valerius, now infatuated by Zenobia, passionately pleads her cause, and she receives a pardon.

Production.—The picture's continuity is far from liquid and the English dialogue, expertly dubbed, contains a few anachronisms, but the superbly handled crowd and battle scenes more than discount its shortcomings. Anita Ekberg is no Sarah Bernhardt, but what she lacks in histrionic ability she gains in physique and looks as Zenobia. Her ample bust is one of the film's biggest bulwarks. George Marshall makes a handsome Valerius, Folco Lulli scores as the evil Semanzio, Lorrella De Luca charms as Bathsheba, and Folies Bergere star Chelo Alonso contributes a sensuous dance. The camera work definitely earns a hand, and there is a tuneful theme son "Zenobia," for good measure. As far as the "ninepennies" are concerned the "Sign of the Gladiator" is thumbs up!

Points of Appeal.—Actionful yarn, Anita Ekberg, breathtaking highlights, title, Dyaliscope, Eastman Color and U certificate.

Battle Inferno

British Lion. German (A). Directed by Frank Wisbar. Featuring Joachim Hansen. Horst Frank and Sonja Ziemann. 6,851 feet. Release not fixed

SEMI-DOCUMENTARY World War II melodrama, made in Germany. It covers Nazi General Paulus's unsuccessful assault on Stalingrad and the ultimate defeat of 21 German and one Roumanian divisions. The leading characters of the part-fictional story which links salient events are convincingly portrayed, the English dialogue is skilfully dubbed, and newsreel clippings stoutly support vividly re-created combat sequences. In all, well balanced, thoughtful and arresting communique. Good "double bill" for the majority of halls.

Story.—In 1942, the Nazis find the going heavy on the Eastern Front, but Hitler overrides General Paulus, his Sixth Army commander, and refuses to halt the advance on Stalingrad. At this point, Lieutenant Wisse, a young Nazi recently discharged from hospital, is appointed liaison officer to a Roumanian division. The Roumanians are hopelessly out-numbered, but Major Linkmann, tactical adviser to the German Army Corps, scathingly belittles them. Suddenly, Linkmann learns that the Russians plan to redouble their attacks, panics and threatens to desert, but Wisse and his sergeant, Bose, stop him. The Germans and Roumanians are soon forced to retreat and later Linkmann is killed, and Wisse and Bose are captured. Wisse receives some sympathy from Katja, a Russian girl, as he joins the ever-lengthening column of prisoners.

Production.—The picture laces fact with fiction, but even so its main purpose is to stress the hideous folly of war. Joachim Hansen shapes well as Wisse, Horst Frank registers as Bose, Sonja Ziemann adds a modicum of feminine appeal as Katja, and Wilhelm Borchert cuts a tragic figure as Paulus. The snow-covered battleground in and around Stalingrad is starkly realistic, while every Nazi manoeuvre condemns the tactics of Hitler, who, like Napoleon a century or more before, not only grossly underestimated the Russians, but also failed to take into account inclement Russian weather.

Points of Appeal.—Factual tale, vital characterisation, title and incisive treatment.

Lost Lives

Archway. Italian (A). Directed by ... Featuring Jacques Sernas, John ... Sandro Milo. 7,754 feet. Releas... fixed

FULL-BLOODED Italian crime ... drama, unfolded on Elba. It co... holidaymakers who get caught up ... escaped convicts and ends in both ... ing heavy casualties. The charact... flat spots are few and the clim... mighty kick. Moreover the frank Eng... is admirably dubbed. Reliable ... "double bill."

Story.—Carlo, son of a mine own... Anna, and her friends, Suzy and ... cornered by five escaped convicts n... on the Isle of Elba. The Baron, the ... demands that Carlo takes money fro... his father's office. Carlo refuses and ... to bunk, but Luca, a lusty Negro, ... and attempts rape. Suzy shoots Luca ... and he kills her. Carlo then hands o... cheque and The Baron sends Toni, ... his men, and Anna to collect. Meanw... accuses Carlo of cowardice, but Luca ... berserk and liquidates The Baron. Carlo, ... though wounded, saves Julie when she is t... in a fire. After Anna and Toni return ... with the money, Luca kills Toni, but finally ... Luca is shot, and Anna, Julie and Carlo are rescued.

Production.—The picture, like most Continental crime melodramas, never flinches at sex and neither does it pull its punches. John Kitzmiller gives a terrifying performance as Luca. Make no mistake, gore is freely spattered over Elba during the film's not inconsiderable running time.

Points of Appeal.—Meaty tale, virile team, slight feminine angle, hectic highlights and authentic backgrounds.

Paris, Palace Hotel

Rank. French (A). Photographed in Eastman Color. Directed by Henri Verneuil. Featuring Charles Boyer, Francoise Arnoul and Roberto Risso. 8,894 feet. Release not fixed

ROMANTIC comedy, sprayed with Eastman Color. French made, but spoken in English, it shows how a wealthy, middle-aged Frenchman brings happiness to a working girl and boy, each masquerading as rich. The characterisation is more than adequate, and both its plot and wardrobe have feminine appeal, but the inevitable story book fade-out does not come a ... too soon. Drastic cutting would improve ... tale no end. Acceptable, though o... "double bill."

Story.—Francoise, attractive manicurist ... Palace Hotel, Paris, poses as the daug... Henri Delormel, a wealthy skirt-chaser ... she meets Gerard, a young mechanic, and ... in turn pretends to be Brugnon, an indu... whose opulent car he is repairing. The n... Henri's spoilt wife, Madeleine, goes ... parents for Christmas and Henri invite ... coise to dinner. He later learns of Fr... deception, keeps her secret and asks G... join them. During Yuletide festivities, H... mistaken for Gerard and is arrested on B... orders for stealing his car, but subs... Brugnon drops the charges. By now, F... and Gerard are genuinely in love, h... masquerade brings about further comp... and misunderstandings before they mutu... fess. The big-hearted Henri then sees th... coise and Gerard are in for a number o... Christmases.

Production.—The picture, modern make ... has a mild air of sophistication, but so ... sugars sex that there is little justification ... A certificate. Charles Boyer contributes a ... fully smooth portrayal as philanderer He... Francoise Arnoul makes a captivating Fr... but Roberto Risso is a bit stiff as Gera... rest, apart from Tilda Thamar, clever ... fluttering and snobbish Madeleine, don't ... Its posh hotel interiors and the women's ... are superb, but the Christmas "decor... very nearly defeat themselves. Get out the ... ing knife!

Points of Appeal.—Friendly tale, stars ... pelling feminine angle, de luxe backgroun... Eastman Color.

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RENTERS' NEWS

—continued from page 18

Bronston's big subject is first of five

TWO of the largest studios in Madrid are being used for the production of Samuel Bronston's spectacular film of the life of Christ "King of Kings."

This £2,500,000 feature will be in Technicolor and Super-Technirama-70. It will be directed by Nicholas Ray and lighting cameraman will be Oscar-winner Franz Planer. Among the cast are Siobhan McKenna, Robert Ryan, Carmen Sevilla, Viveca Lindfors, Rita Gam, Jocelyn Brando and Ron Randell: the part of Christ is to be played by Geoffrey Hunter.

Although most of the film will be shot in Spain, a unit will also work in the Holy Land and in Rome.

Cecil Foster Kemp, Mr. Bronston's personal London executive for the past two years, states that it is probable that all the post production work on "King of Kings" will be done in Britain, and he is busily engaged on pre-production plans for Bronston's next four productions.

"King of Kings," is the first of five major productions scheduled by Bronston.

Next will be "El Cid," also budgeted at £2.5 million: it is the story of the Spanish Christian who freed his country from the Moors. Anthony Mann will direct, and half of the screen play is written.

Other Bronston films in preparation are: "Don Quixote," a treatment of the Cervantes story; "Carmen," an operatic blending of Bizet's music and Prosper Merimee's novel; and "Captain Kidd," a tale of the infamous pirate.

'Peeping Tom' serial

ANGLO AMALGAMATED has arranged the serialisation in five instalments of the Michael Powell production "Peeping Tom." It is available to theatre managers to tie-up with their local newspapers.

YOUR FILMS

—continued from page 14

performance as a dedicated flatfoot is being warmly applauded by the masses.

\+ + +

UP-TO-THE-MINUTE intelligence about "School For Scoundrels" (Warner-Pathe—British) is highly favourable. The "Gamesmanship" comedy has gone from strength to strength and is tickling high- and low-brow alike.

\+ + +

I MUST confess I considered "Let's Get Married" (Eros—CinemaScope—British) an odd mixture of sex, comedy, melodrama and songs, but it went down well with the crowd. The receipts from its London runs were most satisfactory.

\+ + +

"SEVEN THIEVES" (Twentieth Century-Fox—CinemaScope) has fallen a little short of expectations, but it is nevertheless collecting some useful coin. The romantic crime melodrama certainly doesn't lack star values, and its Monte Carlo backgrounds are colourful.

\+ + +

THE REST of the releases are nothing to shout about, but truth must prevail. "Summer Of The Seventeenth Doll" (United Artists—British) hasn't been much of a success. The lowlife Australian comedy melodrama is, as most bookers feared, not quite to our taste.

\+ + +

RANK'S "Beyond The Curtain" (British), a very ordinary adventure melodrama, has been helped over many a stile by re-issue "Campbell's Kingdom" (Rank—British). The latter is, of course, first-class.

\+ + +

WHEN it comes to Service comedies, the masses prefer the home product, and so far "Wake Me When It's Over" (Twentieth Century-Fox—CinemaScope), a romp, hasn't overcome bias.

\+ + +

A WORD for the two Roya... "Wedding In Springtime" (R... "May Wedding" (Warne... These two expertly made colo... are proving a tremendous dra... confidently relied upon to revi... grammes.

\+ + +

BY THE WAY, I've just he... League of Gentlemen" (Rank—B... remaining at Studio One, Oxfo... another two weeks. You can't k... liant thriller down!

Air Force still time.

...lding films, ...ritish) and ...—British). featurettes ...d can be ...ilting pro-

...hat "The ...h) will be Street, for this bril-

MORE PAY FOR NATKE

—continued from page 3

It has also been agreed that whole-time employees will get three additional working days holiday a year after seven years' service. The days, however, will not have to be taken at the same time as the annual holiday although they would be consecutive days.

The extra days would be given at a time appointed by the employers which might be outside the normal holiday period.

A special bonus is also given to employees in cinemas showing special presentations such as Todd-AO at substantially increased admission prices.

The new clause in the agreement stipulates that in the case of a cinema—other than an "AA" cinema—showing a special presentation at substantially increased admission prices for a continuous period of more than four weeks, all employees will be entitled to a weekly bonus of 1s. in the £ on his or her existing wage.

Special presentation

The bonus would be paid as long as the special presentation is shown and the payment will be made retrospective to the commencement of the particular presentation. The bonus will be calculated on the basic rate and will not be taken into account in calculating overtime or Sunday pay.

In regard to West End cinemas, the NATKE negotiators emphasised the position and claimed that wages in these cinemas were already well above the scheduled rates and consequently the schedules would be adjusted to take account of existing rates. Particular reference was made to the tax benefit obtained by these cinemas.

Although the CEA was unable to accept the geographical definition, it was agreed in principle that in regard to certain specified larger cinemas in the West End some plusage of the scheduled rates should be agreed for certain grades of employment. The matter was left for a joint committee to settle details after agreement had been concluded.

NATKE agreed that in cases of Sunday opening in Scotland, where cinemas opened each Sunday, the terms of the national agreement should apply. The union gave an assurance that as soon as the agreement was concluded it would enter into negotiations with the CEA Scottish branch over the position of cinemas which opened on Sundays in Scotland on a regular pattern but not on each Sunday.

A number of minor alterations in the conditions of employment were agreed. The clause dealing with the tea break of ½-hour was amended so that it will not apply in cases where cinemas open in the evenings only and the clause regarding meal breaks was changed to make it clear that the breaks did not apply in cases where shift work had been agreed and was operated.

Lunch money paid to employees in attendance at children's morning matinees should be increased from 3s. to 3s. 6d., it was agreed.

The new agreement, to be ratified by the CEA and NATKE, is for 18 months from May 15, 1960. After 18 months it will continue until expiry of six months' notice on either side to terminate or vary.

PRODUCTION

—continued from page 20

before returning to Shepperton fo... a further month.

Subject features Mel Ferrer with ...ny Carrel Lucille Saint Simon, Christopher Le... and Feli... Aylmer and has been scripted by John Baine... and Edmond Greville from the Maurice Renard novel "Orlac."

A Pendennis production, it will be distributed by Britannia and British Lion. Steven Pallos and Donald Taylor co-produce.

\+ + +

TOP BRITISH writers Willis Hall and Geoffrey Household have been signed by Paramount. They were in Hollywood recently fo... talks on two properties they will write in the near future.

Hall—author of "The Long and the Short and the Tall"—is to script Michael Barrett's novel "Appointment in Zahrain," and Household—he wrote the suspense novel, "The Rogue Mall"—will work on Holly Roth's novel, "The Slender Thread."

"The Slender Thread" goes into production shortly and will be produced and directed by Norman Taurog.

\+ + +

LUKAS HELLER did not share screenplay credit with Janet Green on last yea... award winner "Sapphire"—as I said in a previous column on this page.

Miss Green, I'm asked to point out, was the sole author of the original screenplay ... Lukas Heller's only contribution was ... litional dialogue."

TRADE SHOWS

LONDON

May 31:
Li'l Abner. Paramount. Plaza. 10.30

June 2:
Ali and the Camel (8 episodes). CFI ... revie... Theatre. 2.30 p.m.

MANCHESTER

May 31:
Murder by Contract (X). Columbia ... heatre Royal. 10.45 a.m.

June 2:
Suddenly, Last Summer (X). Columbi... Oxford Theatre. 10.45 a.m.

LATE EXTRAS (LONDON)

May 27:
A Death of Princes (A). Columb... O... Theatre. 2.30 p.m.
Camps of Violence (X). Gala. ... kele 10.30 a.m.

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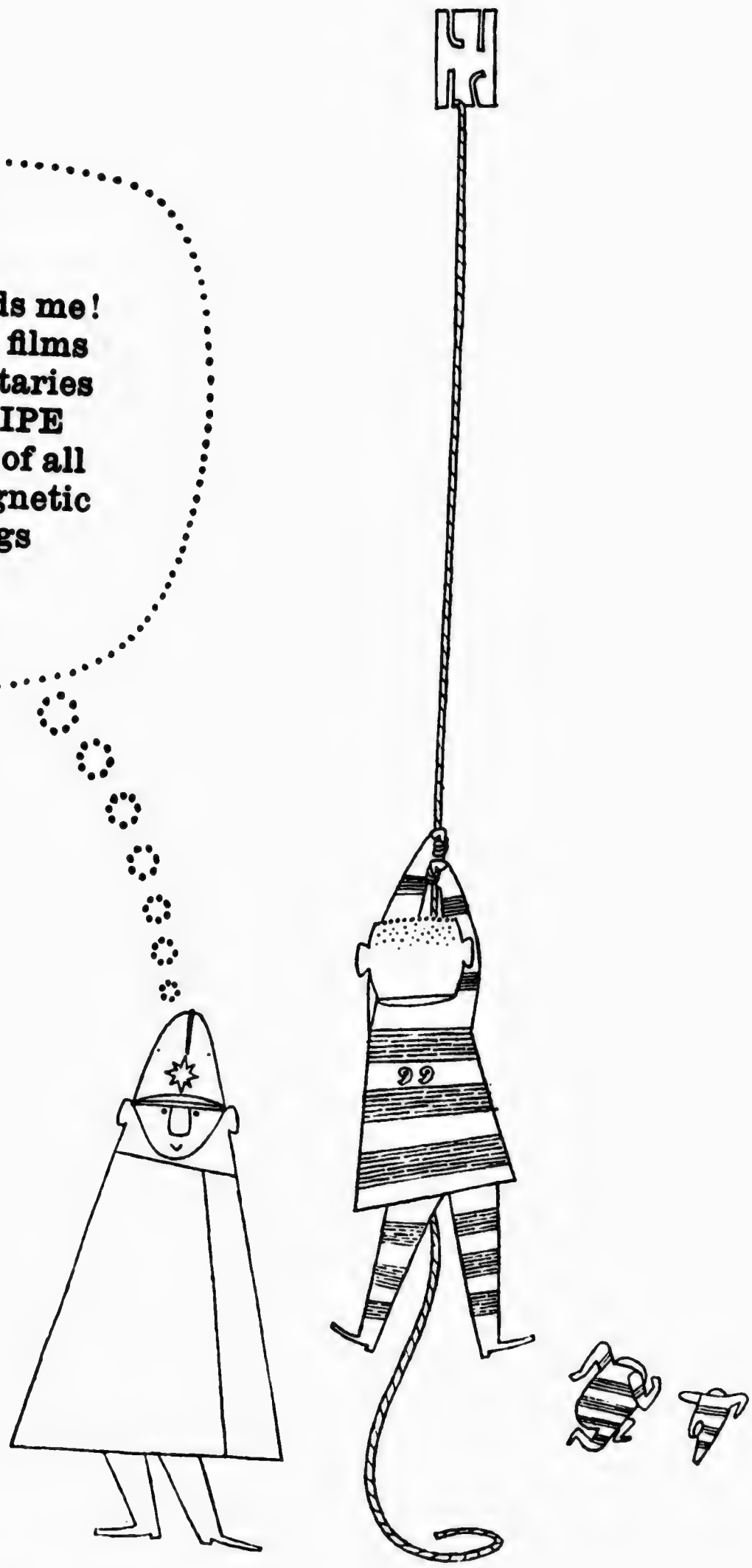

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THE extent to which the interests of the technical sides of film and television have recently become interwoven to a point where there is no longer any firm division between them is well illustrated in the subjects on the agenda of the biennial convention of the Society of Motion Picture Engineers which opened in Los Angeles at the beginning of this month.

The theme of the convention is "New Techniques for Films, Television and Video Tape."

Among the speakers on the first day was an old friend of British technicians, Loren Ryder, who now heads the Ryder Sound Service in Hollywood. His paper described methods of synchronising cameras and sound recorders. He reviewed all the present methods and his demonstrations and descriptions covered 16-mm. and 35-mm. cameras driven by spring, battery DC motors, single-phase, 120V, and three-phase, 220V, 60-cycle power supplies.

One of the many interesting papers was given by Dr. W. E. Glenn, of the General Electric Research Laboratory, Schenectady, who discussed thermoplastic recording and dealt with a method in which information is written by means of a very fine electron beam in the manner of Eidophor on a film consisting of low-melting thermoplastic material. This can be projected as a black-and-white or full colour image, or can be converted to an electric signal. The film is processed by quick heating and can be erased and re-used.

Of special interest was a discussion on a new video tape recording system from Japan, the Toshiba VTR, which uses only one revolving head and is said to be capable of continuous recording of the whole TV field on a slant track on magnetic tape: this system is expected to be particularly effective for colour recording.

Developments on similar lines have recently been discussed in the *SMPTE Journal*.

Video recording

Video tape recording, of course, was originally developed in America for the express purpose of overcoming the time differences of American television — the difference in time between New York on the east coast, and Hollywood on the west coast. For this purpose it is difficult to find any fault with the system. Tape is easily recorded and as easily erased, so that material costs are low; the major cost is that the maintenance of the magnet heads. Reproduction quality is practically indistinguishable from that of the original transmission.

Because of the inherently high quality of reproduction, video tape became used for other purposes, notably to replace telerecording. It is probable that greater progress has been made in this respect in this country than in the States. British television producers are fully alive to the possibilities: many insets in plays which could once have been filmed are now taped, with a quality equal to that of the live transmission.

But there is a major difficulty in the creative use of video tape. The result of a telerecording is a length of film, 35-mm. or 16-mm., with individual frames; it can be cut and edited just like any other film, except for the problem of the separation between picture and sound. With tape, on the other hand, the picture exists only while the tape is running; on a stationary tape the video signals no longer exist as a picture.

However, just as the sound editor became accustomed to reading the optical track, so it is possible for the video editor to read the picture on the tape if it is first "developed," by immersion in a suspension of magnetic particles.

But here again there is the problem of the separation between picture and sound, which on video tape is 9¼ in. A simple way of overcoming this problem, which has been used in this country, is to transfer the sound to a magnetic film, erase the sound from the tape, and after editing the tape and sound, by the ordinary double-film methods, the sound is re-recorded upon the tape.

Editing problems

According to the *SMPTE Journal*, NBC has extended this idea to permit of picture and sound being edited, both on film. The picture from the TV camera is recorded simultaneously upon video tape and upon photographic film, and the sound is recorded simultaneously upon the video tape and upon 16-mm. magnetic film. Footage numbering is recorded on the sound film by means of an "edit sync." signal, transferred from a previously recorded film, consisting of a one-second pip and spoken seconds timing.

The two films are edited in a perfectly normal way, the editor using the "edit sync." signals in place of the ordinary footage numbers. The equivalent of negative cutting is then performed.

This system has the advantage that long-tried editing methods are used, and no doubt editing can be quite a speedy job; but, apart from the cost of telerecording, any system which involves the physical cutting and splicing of tape has several objections.

First, splicing of video tape is a slow and precise job—it has been said that each splice takes 40 minutes. It is impossible to secure exact matching of the sync. marks on the tape, and every splice may be marked in reproduction by a temporary scrambling of the picture. Even more important is the fact that once a tape is cut and spliced its usefulness becomes reduced, and such editing systems are therefore costly in material.

There is in this country a wide measure of agreement that the only way of editing video tape is by re-recording. Sound will first be transferred to a magnetic film, with some form of sync. marks. The editor will then view the tape on a screen, and will press a button where he wants a cut, and another button when he wants to re-start; these buttons will record some form of control mark on the tape.

The tape will then be transferred to two other tapes; the "cut" button will stop recording on one tape, and the "re-start" button will start recording on the second tape. These two tapes will then be synced up, just like the A and B rolls of a picture negative; sound will be synced up, and the whole may be transmitted from the three records, or transferred to a composite tape.

This, I believe, is the only way in which video tape recording will ever become completely flexible; but, in one respect, the implications are quite frightening: instead of a simple editing machine, the editor will need three video tape recorders and sound transfer facilities, so that the equipment costs become quite fantastic.

One of the biggest laboratory problems today, particularly in the fields of sound printing and optical effects, is variations in film pitch. From Eastman Kodak comes a detailed study of the problem, printed in the *SMPTE Journal*.

Complaints of variations in perforation pitch are largely refuted by the statement that pitch changes due to humidity differences are far greater than those due to normal variations in perforating: furthermore, processing conditions in different laboratories can cause differences in pitch comparable with the deviations in perforating.

Film shrinkage

Film shrinkage must be considered under two headings: temporary or reversible shrinkage due to humidity or temperature changes; and permanent shrinkage, due primarily to loss of residual solvent. The term shrinkage should, it is urged, be applied only to permanent shrinkage, and not to reversible pitch changes.

Dimensions change rather more across the width of the film than in length. A difference of 1 per cent. RH causes a dimension change of 0.007 per cent. in length and 0.008 per cent. in width; a temperature change of 1 deg. F causes a change of 0.003 per cent. in length and 0.0035 per cent. in width.

The tolerance in perforation pitch is specified in the standards as being measured over a length of 100 perforations. Short-pitch 35mm. negative film has a dimension over 100 perforations of 18.66in. ±.0015—a tolerance of about ±0.08 per cent. Investigation of a large number of samples measured immediately after perforating shows that about two-thirds fall within half of this tolerance, and a negligible proportion just fail to meet it.

Changes in temperature or humidity give rise to far greater changes in pitch. A difference of 20 per cent. RH will cause a pitch change of

continued on page 38

Technirama by sea and air

THE remarkable versatility of the Technirama cameras has again been illustrated recently by their use in the air and under the sea.

Standard and lightweight Technirama cameras have been fitted into a helicopter owned by Film Aviation Services Ltd. The aircraft is used exclusively for specialised aerial cine-photography, here and on the Continent.

John Crewdson, managing director of FAS, who has had wide experience of aerial photography, realised the need for high quality air-to-air and air-to-ground filming.

Increased demand

Because of the increased demand for Technirama as a photographic and reproduction process, Captain Crewdson contacted Technicolor, and as a result of their collaboration, a special camera mounting platform was designed and other modifications made to the Westland Widgeon helicopter to accommodate a standard Technirama camera for shooting forwards, backwards, sideways, or downwards; and a lightweight camera fitted in the nose for forwards and/or downwards shooting.

This versatile machine now provides the answer to almost any demands that a producer may make for aerial photography.

Unconventional

The other unconventional application of the camera is under water: in fact, it can be, and has been, successfully operated at a depth of 200 feet.

A specially designed pressurised casing was made, tested in the English Channel and then taken out to the Red Sea where underwater sequences were made for demonstration purposes.

First production usage of the underwater camera was for Anvil Films' picture, "The Challenge," which was shot on location in Israel and is now being post-synced here.

For propulsion beneath the water, camera-operator Stanley Sayer used aqua-jet units. "The Challenge" was directed by Hans Nieter.

The high and low of Technirama. Above: the standard camera fitted alongside the cockpit of a Westland Widgeon helicopter owned by Film Aviation Services. Below: Cameraman Stanley Sayer preparing to carry out a test on the underwater camera

New techniques –continued

as much as 0.18 per cent.—more than double the permitted perforating tolerance—while a change of 20deg.F in temperature will cause a pitch change of 0.06 per cent. Fortunately there is often a partial cancellation of dimensional changes due to humidity and temperature.

To test the effect of differences in processing, 22 pre-exposed reels of 35-mm. Tri-X negative of the same emulsion number and perforated on the same perforator, were developed in 22 different commercial processing machines. Pitch changes, measured after conditioning, to 70deg.F and 50 per cent. RH, varied from +0.02 per cent. to −0.05 per cent.

The results of a number of ageing tests, over periods ranging from 9 months to 6 years, are reported. Most of the tests demonstrated that negative stock shrinks appreciably during the first two years, by about 0.2 per cent., but thereafter remains fairly stable, whereas positive stock continues to shrink up to 6 v[illegible]s, to a maximum of about 0.4 per cent.

The importance of these pitch d[illegible] demonstrated by a practical example. [illegible]mation of variations of negative pit[illegible] forating, processing, ageing and humid[illegible] of printing (at an RH between 45 [illegible] cent.) may range from +0.02 to −0.3.

For optimum quality on continuou[illegible] the perforation pitch of the negative [illegible] between 0.2 and 0.4 per cent. shorter [illegible] of the positive raw stock. The neg[illegible] with a pitch of 0.1866in. is approxi[illegible] per cent. shorter than the 0.8170in. [illegible] positive stock, and in order that [illegible] differential should stay within the de[illegible] the contribution of all other cause[illegible] difference should be less than 0.2 per[illegible]

With these considerations in mind, [illegible] American standards of film pitch are [illegible] is urged that, having regard to the low[illegible] of modern film stocks, the term "[illegible]age" should be re-defined.

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PRODUCTION ROUND-UP

by BILL EDWARDS

PRODUCTION is now at its peak in British studios—with no fewer than 14 major features on the floor. There has been steady activity, too, in second feature production, and three television series are now being made.

PINEWOOD: "The Singer Not the Song," produced and directed by Roy Baker for Rank has returned from its Spanish locations. The stars: Dirk Bogarde, John Mills and Mylene Demongeot.

"There Was a Crooked Man," a new Norman Wisdom comedy, is produced by John Bryan and directed by television director Stuart Burge. It's a Knightsbridge production for United Artists release.

"Watch Your Stern" latest in the long line of Peter Rogers' comedies, stars Eric Barker, Kenneth Connor, Leslie Phillips, Hattie Jacques, Joan Sims, Noel Purcell and Sidney James. Gerald Thomas directs and Anglo Amalgamated will release.

"Man in the Moon" stars Kenneth More and Shirley Ann Field, and is a Michael Relph-Basil Dearden production. A comedy with a scientific background it is the second production from the newly formed Allied Film Makers, who will release through Rank.

"Hellfire Club," with Keith Michell, Adrienne Corri, Peter Cushing and Peter Arne, follows the Monty Berman-Bob Baker policy of colourful melodramas based on historical subjects. Bob Baker directs and Monty Berman lights this Regency rake story which is for Regal International release.

SHEPPERTON: "The Grass is Greener," a Grandon production directed and produced by Stanley Donen for Universal-International, is now nearing completion. Filming is in Technirama and the stars are Cary Grant, Deborah Kerr, Robert Mitchum and Jean Simmons.

"Hands of Orlac," with Mel Ferrer, is a Steven Pallos production for Britannia-British Lion release. Edmond Greville directs.

"The Guns of Navarone," Carl Foreman's Open Road production for Columbia release, has now finished its Greek location sequences and is well into studio production. J. Lee-Thompson directs and the cast is headed by Gregory Peck, Stanley Baker, Anthony Quinn, David Niven, Anthony Quayle, James Darren and Gia Scala.

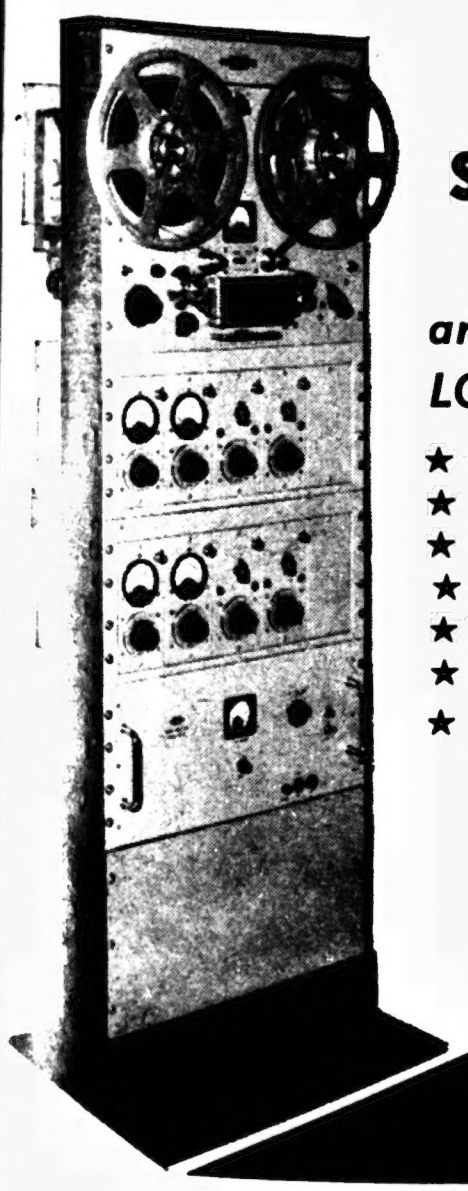
Starting next week at Shepperton will be the Launder-Gilliatt comedy, "Pure Hell of St. Trinian's."

MGM, BOREHAM WOOD: "The Millionairess," with Peter Sellers and Sophia Loren, is a de Grunwald production with 20th-Fox and is directed by Anthony Asquith.

"Invasion Quartet," produced by Ronnie Kinnoch and directed by Jay Lewis, is an MGM personal production and stars Bill Travers, Spike Milligan, Gregoire Aslan, George le Mesurier and Millicent Martin.

ABC ELSTREE: "Full Treatment," produced

During their visit to Peter Rogers' set of the comedy "Watch Your Stern" at Pinewood, Anglo chiefs Nat Cohen and Stuart Levy chatted with Noel Purcell and Gerald Thomas



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and directed by Val Guest for Hammer, which will release through Columbia, has now returned from locations at Cannes. The cast is headed by Diane Cilento and Ronald Lewis.

"The Star and the Cross" is a religious subject and is produced by Helen Winston for Warner-Pathe release. Philip Leacock directs and the cast includes John Gregson and Sybil Thorndike.

NEW ELSTREE: "The Spider's Web," screen version of the Agatha Christie play, is now being directed by Godfrey Grayson for United Artists release. It is produced by the Danziger Brothers and in the cast are Glynis Johns, John Justin, Jack Hulbert and Cicely Courtneidge.

WALTON: "The House on Marsh Road," directed by Montgomery Tully is an Eternal Films production for release by its parent company, Grand National. Maurice Wilson produces. The cast includes Tony Wright, Patricia Dainton and Sandra Dorne.

BRAY: "Terror of the Tongs," produced by Ken Hyman and directed by Anthony Bushell, is a Hammer production and features Christopher Lee, Geoffrey Toone and Yvonne Monlaur.

BEACONSFIELD: "Linda" is the latest addition to Independent Artists' series of one hour-length features: it is directed by Don Sharpe.

TWICKENHAM: Television commercials, and building for John Gilling's "The Wreckers," which starts work in a few weeks' time.

ARDMORE: "The Trial of Johnny Nobody" is produced by John Sloan and directed by Nigel Patrick for Warwick. Cast is headed by Patrick, Aldo Ray and William Bendix.

"Sword of Sherwood," latest Robin Hood feature is a Hammer production for Columbia release. Producers are Sidney Cole and Richard Greene, who also plays the part of Robin. Terence Fisher directs and further casting includes Peter Cushing, Niall McGinnis, Sarah Branch—as Maid Marion—and Vanda Godsell.

Relaxation, director Tony Bushell has said more than once, is the art of film acting; but sometimes it's difficult to see. Like this, for instance, as Bushell rehearses a scene with 16½-stone wrestler Milton Reed during the filming of Hammer's "The Terror of the Tongs." Tom Edwards took the picture

MERTON PARK: No production at the moment, but a start will be made shortly on the Anglo Amalgamated series of hour-long pictures based on Edgar Wallace stories. Jack Greenwood will produce.

THE CREWS BEHIND THE FILMS

MAN IN THE MOON
Relph and Dearden at Pinewood

Producer: Michael Relph; Director: Basil Dearden; Production manager: Jack Swinburne: Production secretary: Jean Hall; Producer's secretary: "Midge" Willcock; Cost accountant: John Hargreaves; 1st asst.: Bert Batt; 2nd asst.: Denzil Lewis; 3rd asst.: Ron Purdie: Technical adviser: Cmdr. Herbert Ellis; Continuity: Joan Davis; Art director: Don Ashton; Asst. art director: Jack Maxsted; Draughtsman: Elvin Webb; Set dresser: Peter Murton; Lighting cameraman: Harry Waxman; Camera operator: H. A. R. Thomson; Focus: Steve Claydon; Clappers: R. Anscombe: Grip: E. Underwood; Sound mixer: C. C. Stevens; Boom operator: Gus Lloyd; Asst. boom op.: Maurice Smith; Sound camera op. 1: Roy Charman: Sound camera op. 2: Ten Carnon; Dress designer: Anthony Mendleson: Wardrobe asst. (ladies): Marie Feldwick: Make-up: Billy Partleton; Make-up: John Webber; Hairdresser: Pearl Orton; Prob. buyer: Jim Baker: Chief floor props.: Mark Rowe; Props.: J. Fitt; Props.: W. Lynch: Construction manager: Bert Jempson; Publicist: Bob Herrington; Stills: Ian Jeayes: Editor: John Guthridge: Asst. editor: Vera Dover; Chief electrician: Harry Black.

THE SINGER NOT THE SONG
Rank at Pinewood

Producer/director: Roy Baker; Associate producer: Jack Hanbury: Production manager: R. Denis Holt; 1st asst. director: Stanley Hosgood; 2nd asst. director: Donald Toms; 3rd asst. director: Tony Waye; Continuity: Penny Daniels; Production secretary: Maureen Hensby; Art director: A. Vetchinsky; Lighting cameraman: Otto Heller; Camera operator: David Harcourt; Focus operator: John Alcott; Clapper/loader: Jack Rixon; Sound mixer: Dudley Messenger; Boom operator: J. W. N. Daniel; Sound camera op.: Peter Lacey; Sound maintenance: Jim Johnson; Stills photographer: George Ward; Publicist: Diana Carter; Costume designer: Yvonne Caffin; Ladies' wardrobe: Margaret Lewin; Gentlemen's wardrobe: Johnny Hilling; Make-up: George Blackler; Make-up asst.: Eddie Knight; Hairdresser: Stella Rivers; Cashier: Bert Ellicott; Grip: W. Bannister; C/h prop.: George Ball; Chief electrician: Vic Smith; Draughtsman: Terry Marsh; Set dresser: Arthur Taksen; Rigger: E. Lyons; Stills photographer: Norman Gryspeerdt.

THE TERROR OF THE TONGS
Hammer at Bray

Executive producer: Michael Carreras; Producer: Kenneth Hyman; Associate producer: Anthony Nelson-Keys: Director: Anthony Bushell; Production manager: Clifford Parkes: Production secretary: Ann Skinner; 1st asst. director: John Peverall; 2nd asst. director: Joe Levy: 3rd asst. director: Dominic Fulford: Continuity: Tilly Day; Asst. continuity: Pauline Wise: Director of photography: Arthur Grant; Camera operator: Len Harris; Focus: Harry Oakes; Clapper/loader: Alan McDonald; Sound Mixer: Jock May; Boom operator: Jim Perry; Sound camera operator: Al Thorne; Sound camera operator: Michael Sale; Sound maintenance: Charles Bouvet; Sound asst.: Maurice Smith; Production designer: Bernard Robinson; Art director: Thomas Goswell; Asst. art director: Don Mingaye; Stills cameraman: Tom Edwards; Publicist: Colin Garde: Make-up: Roy Ashton: Make-up: Colbe mis- Hairdresser: Freida Steiger; Wardasst.: tress: Molly Arbuthnot; Wardrobe Dorothy Rosemary Burrows; Casting director Needs: Holloway; Supervising editor: Jitor: C. Editor: Eric Boyd-Perkins; Asst. accoun- Barnes; Asst. editor: Paul Smith; Cluntant: tant: W. H. V. Able; Bray-Falcon Studio Ken Gordon; Cashier: Peter Lancasanager: manager: A. F. Kelly; Construction Curtiss: Arthur Banks; Chief electrician: Jac Master Master carpenter: Charles Davis asterer: painter: Lawrence Wrenn; Master y; Pro- Stan Banks; Prop. master: Tommy Mcharge- duction buyer: Eric Hillier: Floor prohand: Peter Allchorne; Camera gr Albert Cowlard.

WATCH YOUR STERN
Peter Rogers at Pinewood

Producer: Peter Rogers; Director: Gerald Thomas: Production manager: Fra Bevis:

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Betty White; Producer's secretary: Production secretary: Gay Lucas; Director: Jack Causey; 2nd asst. director: Tringham; 3rd asst. director: Jimmy Continuity: Marjorie Lavelly; Lighting Ted Scaife; Camera op.: Alan Focus asst.: Jimmy Devis; Clapper/ Ford: Chief sound engineer: Cyril Sound mixer: Bob McPhee; Boom Harry Fairbairn; Sound cameraman: Sound maintenance: Austin Art director: Carmen Dillon; R. Laing, A. Fraiser; Set dresser: Editor: John Shirley; 1st asst. Sibley; Publicity director: John publicity secretary: Vera Harrington: mistress: Pat Baden; Costume de- Ellacott; Wardrobe male: Ben Make-up: Alec Garfath; Hairdresser: Crystal: Stills photographer: Albert production accountant: Bernard Spence; on manager: Bert Mansel; Property R. Quelch: Stagehand: H. Dilley; grip: R. Hall; C/h electrician: L.

INVASION QUARTET

MGM at MGM, Boreham Wood

Producer: Ronald Kinnoch; Director: Jay Lewis; Production manager: Basil Somner; Location manager: Peter Price; Producer's secretary: Patricia James; Production secretary: Midge Warnes; 1st asst. director: George Pollock; 2nd asst. director: Jake Wright; 3rd asst. director: Ernest Lewis; Continuity: Kay Rawlings; Lighting cameraman: Geoffrey Faithfull; Camera operator: Frank Drake; Focus: Dickie Robinson; Clapper/loader: Bobby Stillwell; Grip: Jim Dawes; Sound mixer: Cyril Swern; Boom operator: Bill Baldwin; Sound maintenance: Peter Martingale; Sound camera operator: Bill Robson; Art director: Elliott Scott; Draughtsman: Reg Breem; Sketch artist: Ivor Beddowes; Property buyer: William Isaacs; Publicity director: Paul Mills; Stills cameraman: Dave Boulton; Casting director: Irene Howard; Asst. to casting director: Leslie Pettit; Make-up artist: Jim Hydes; Hairdresser: Joan Johnstone; Wardrobe supervisor: Ivy Baker; Wardrobe mistress: Dolly Smith; Wardrobe asst.: Charles Monet; Editor: Ernest Walter; Assembly editor: Peter Elliott; 1st asst. editor: Kenneth Ross.

THE MILLIONAIRESS

Anatole de Grunwald and 20th Century-Fox at MGM, Boreham Wood

Executive producer: Dimitri de Grunwald; Producer: Pierre Rouve; Director: Anthony Asquith; Production manager: Roy Parkinson; Production secretary: Elizabeth Woodthorpe; 1st asst. director: Frank Hollands; 2nd asst. director: Ted Wallis; Continuity: June Faithfull; Lighting cameraman: Jack Hildyard; Camera operator: Gerry Fisher; Focus: Chic Anstiss; Clapper/loader: Gerry Elliott; Production designer: Paul Sheriff; Art director: Harry White; Draughtsman: William Alexander; Set dressers: Pamela Cornell; Property buyer: Fred Lacey; Sound mixer: Gerry Turner; Boom operator: Dave Bowen; Sound camera operator: Mickey Hickey; Sound maintenance: Mike Bassett; Stills cameraman: Norman Hargood; Wardrobe supervisor: Felix Evans; Chief make-up: Dave Aylott; Asst. make-up: Alan Brownie; Chief hairdresser: Sarah Beber; Editor: Tony Harvey; 1st asst. editor: Andy Michallidis; 2nd asst. editor: Julian Mackintosh; Poduction accountant: Sam Williams; Publicist: Hugh Samson.

THE GRASS IS GREENER

Grandon Productions at Shepperton

Producer director: Stanley Donen; Associate producer: James Ware; Unit production manager: Richard Goodwin; 1st asst. director: Roy Stevens; 2nd asst. director: Claude Watson; 3rd asst. director: Michael Stevenson; Continuity: Shirley Barnes; Mr. Donen's secretary: June Webb; Production secretary: Joan Williams; Accountant: Cecil Reynolds; Cashier asst. accountant: Maurice Landsberger; Accounts secretary: Judith Bentley; Editor: James Clark; 1st asst. editor: Mary Kessel; 2nd asst. editor: Russ Hill; Dubbing editor: Peter Musgrave; Asst. dubbing editor: Rydal Love; Director of Photography: Chris Challis; Camera operator: Austin Dempster; Focus puller: John Jordan; Clapper/loader: John Deaton; Sound mixer: John W. Mitchell; Boom operator: Ken Ritchie; Sound camera operator: Jack Smart; Sound maintenance: George Widdows; Art director: Paul Sheriff; Set dresser: Vernon Dixon; Draughtsmen: Roy Dorman, Bill Alexander, Anthony Woollard; Production buyer: John Higgs; Construction manager: Gus Walker; Scenic artist: J. Kay; Publicity: Robin Grocott; Publicity secretary: Brenda Allwright; Stills cameraman: Jimmy Swarbrick; Make-up: John O'Gorman; Hairdressers: Gordon Bond, Joyce James; Wardrobe supervisor: John Apperson; Wardrobe mistress: Brenda Gardner; Wardrobe assts.: Lilian Lynch, Bryan Owen Smith, Harry Jordan; Chief floor electrician: Maurice Gillett.

THERE WAS A CROOKED MAN

Knightsbridge Films at Pinewood

Producer: John Bryan; Executive producer: Albert Fennell; Director: Stuart Burge; Production manager: Patrick Marsden; 1st asst. director: Colin M. Brewer; 2nd asst. director: Patrick Clayton; 3rd asst. director: John Danischewsky; Unit ... Ian Whitcomb; Continuity: Rita ...avison; Production secretary: Mar...n Whitty; Lighting cameraman: Arthur Ibbetson; Camera op...r: Jack Achelor; Camera foc... John Morgan; Clapper/ load... Malcolm Vinson; Production acc...tant: Charles Wilder; Chief ma...up artist: Harry Frampton; M...up artist: Dicky Bonnor-M... Hairdresser: Barbara R...: Wardrobe master: Charles Guerin; Wardrobe mistress: Laurel Staffell; Art director: Charles Bishop; Asst. art director: Bert Davey; Set dresser: Roger Ramsdell; Draughtsman: Michael Knight; Draughtswoman: Ann Talbot; Construction manager: Ronnie Udell; Prop. buyer: Harry Hanney; Publicist: Vic Betts; Secretary to publicist: Orina Martin; Stills: Ted Reed; Editor: Peter Hunt; Asst. editor: Norman Wanstall; Asst. editor: Alan Sones; Dubbing editor: John Glenn; Sound mixer: Leo Wilkins; Boom operator: Tony Cripps; Sound camera operator: Ron Butcher; Asst. boom operator: John Hall.

THE HELLFIRE CLUB

N... World Productions at Pinewood

...ducer/director: R. S. Baker; ...cer / Lighting cameraman: ... Berman; Production mana- Teddy Joseph; Production ...tary: Doris Prince; 1st asst. ...ctor: Geoffrey Haine; 2nd asst. ...tor: Ian Goddard; 3rd asst. ...tor: Terry Clegg; Continuity: ... Buck; Camera operator: Chick ...erson; Focus: J. R. Vidgeon; ...s: Bernie Ford; Clapper/ ...der: Brian Harris; Grips: Bob ...kson; Sound mixer: W. Daniels; ...und camera operator: Charles ...nold; Stills cameraman: Laurie ...rner; Wardrobe supervisor: ...ura Nightingale; Wardrobe master: Ron Beck; Make-up: Jill Carpenter; Hairdresser: Ann Box; Art director: Ray Simm; Set dresser: Leonard Townsend; Draughtsman: Terry Addison; Property buyer: Marjory Whittington; Editor: Fred Wilson; 1st asst. editor: Jack Knight; Dubbing editor: Don Sharpe; Production accountant: Roddy Smith; Publicity director: Jack Dawe; Casting director: Betty White; Construction manager: Frank Trussell; Property master: Harry Edgar; Chargehand props.: P. Weymouth; Chief electrician: Reg Blackburn.

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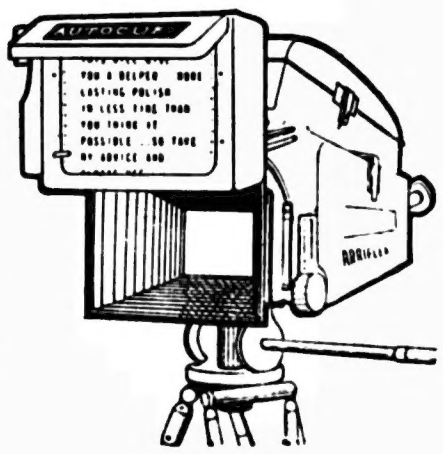

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